DOCTOR WHO MAGAZINE

Issue 219 • 23rd Nov 1994

FREE

Exclusive interview Caroline John

The Girl from UNIT

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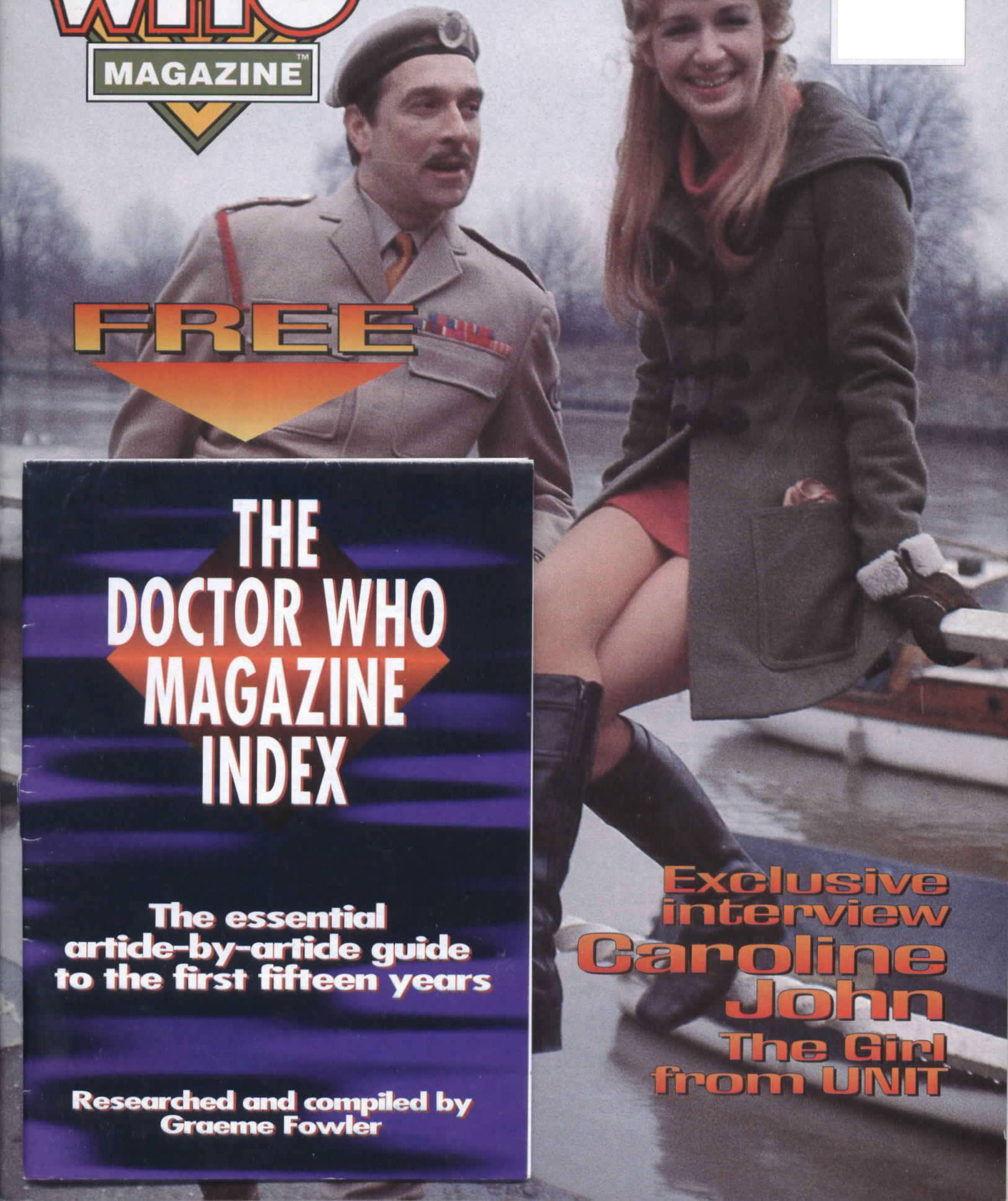

FREE

THE DOCTOR WHO MAGAZINE INDEX

The essential article-by-article guide to the first fifteen years

Researched and compiled by Graeme Fowler

Exclusive interview

Caroline John

The Girl from UNIT

BEYOND THE TARDIS

Compiled by Dominic May

Obituary: Arthur Blake died on 1st August aged 69 following a heart attack. He played the Menoptera Hrhoonda in *The Web Planet: The Zarbi.*

Doctors: Jon Pertwee could lately be heard as Crane in Radio 1FM's *The Adventures of Superman.*

The play *Arsenic and Old Lace* by Joseph Kesselring began a tour in early September starring **Tom Baker** as Jonathan with Josephine Tewson, Patsy Byrne and *Blakes 7's* Steven Pacey. Remaining dates are week commencing 17th October – Festival Theatre, Malvern (Box Office 0684 89277), w/c 25 Oct – Eden Court Theatre, Inverness (B/O 0463 221718), w/c 31 Oct – Belgrade Theatre, Coventry (B/O 0203 553055) and w/c 7th November – Ashcroft Theatre, Croydon (B/O 081 688 9291). A transfer to London's West End is hoped for, which could result in Tom being unavailable to play Professor Hoyt, should a fifth series of *Medics* be commissioned by the ITV Network Centre.

A further series of the BBC comedy *Ain't Misbehavin'* is in production with **Peter Davison** reprising his role as Clive Quigley. He will then join **Sylvester McCoy** at the Theatre Royal, Windsor in December where they will both star in *Mother Goose.* The Children's Channel drama *Molly* which features Peter and **Louise Jameson** has now been delayed until at least January. The film *Black Beauty* in which he plays Squire Gordon (see **DWM** 205) has now been released in Canada but seems likely to go straight to video in the UK. Peter found time to pay tribute to the late **Bernard Bresslaw** (Varga from *The Ice Warriors*) by doing some cooking and serving drinks at a benefit performance of *A Midsummer Night's Dream* at the Regent's Park Open Air Theatre on 21st August alongside *The Greatest Show in the Galaxy's* **Jessica Martin.**

Colin Baker is to appear in the next series of ITV's *Harry's Mad* before starring in *Aladdin* at Brighton, in which, further to **DWM** 216, he will now be playing Widow Twankie instead of Abanazer.

Before his forthcoming panto excursion with **Peter Davison, Sylvester McCoy** is taking part in a further tour of Ireland in *The Government Inspector* reprising the role of the Servant.

Valeyard **Michael Jayston** can be seen in the next series of ITV's comedy *Outside Edge* by Richard Harris. He also recently played Joe Helliwell in J.B. Priestley's *When We Are Married* on Radio 4 alongside *Paradise Towers"* **Elizabeth Spriggs.**

Companions: The recent screening on BBC1 of G.F. Newman's *The Healer,* starring Paul Rhys, saw a welcome return to television acting of **Michael Craze**, who was cast as Maudie.

Marking his departure from *Emmerdale, TV Weekly* had **Frazer Hines** as a guest on 4th August. He wrote a letter to *The Stage* having taken exception to some disparaging remarks made by regular columnist **Milton Johns** (Benik from *The Enemy of the World*) with regard to his taking part in charity cricket matches and his racing activities. Frazer commented, "I worked with you in *Doctor Who,* Milton. You used to have a sense of humour. Has that character you played in *Coronation Street* taken you over?" Over Christmas Frazer is set to star in *Aladdin* at the Grand Opera House, York.

Deborah Watling's run in *Don't Dress For Dinner* at London's Duchess Theatre has now been extended into the new year.

A new six-part BBC drama *The Choir* has been adapted by Ian Curteis from Joanna Trollope's novel about the genteel world of cathedral life with its surface placidity and volcanic passions underneath. It will feature *Caroline John* among a cast that also includes James Fox, David Warner and radio Susan **Jane Asher.**

Richard Franklin can be seen briefly in a TV advertisement for the Trustees Savings Bank.

In the 10-16th September edition of *Radio Times,* **Mary Tamm** made a TV Dinner of herself by proposing a pasta dish.

Following the recording of her stint in the new BBC Children's serial *The Biz,* **Nicola Bryant** is embarking on a Far East tour of *Thank You For Having Me* with Derek Nimmo's theatre company.

Bonnie Langford took part in a celebrity tribute to the late Lord Delfont at Blackpool's House Theatre on 11th September.

Script Editors: Anthony Read has contributed a script to the fifth series of Anglia's *The Chief,* which is shooting in Norfolk until November under new producer **John Davies**, director of *The Macra Terror.* The cast includes **Julian Glover** (*The Crusade/City of Death*) and **Davyd Harries** (*The Armageddon Factor*).

Writers: Further to **DWM** 204, the film *Valley of Lights,* which **Stephen Gallagher** has adapted from his own novel, has now reached the casting stage. Gallagher's *Chimera* received a condensed repeat on ITV during August.

The latest series of *Heartbeat* featured the script *Turn of the Tide* by **Johnny Byrne** on 25th September.

Eric Pringle dramatised the six-part J.B. Priestley serial *Bright Day,* which began on Radio 4 on 7th September.

The latest Radio 4 production from **Philip Martin** has been the play *Mr Clean* by Peter Terson and Pat Ryott.

Ian Briggs, wearing his acting hat, has been appearing in the play *The Derniers* by Mary Strathie, which has been touring around the Scottish Borders.

Survival scriptor **Rona Munro** took part in a Guardian Interview at the National Film Theatre on 27 September, where a preview of her film *Ladybird, Ladybird* was shown prior to its official UK opening on 30th September. It won Best Film at the Edinburgh Festival Critics Awards.

Directors: *The Awakening's* **Michael Owen Morris** has been directing episodes of Granada's popular soap *Coronation Street.*

Miscellaneous: Christopher Robbie, celebrated for his portrayal of the Karkus and Cyberleader, received critical plaudits when he stepped in as understudy to play *King Lear* for the final weeks of the Royal Shakespeare Company production at London's Barbican Theatre, following lead actor Robert Stephens' admission to hospital.

Kate O'Mara and her husband **Richard Varsh Willis** have recently been on tour with their own show *Kiss 'n' Tell,* with her son Dickon lending a hand.

Paul Darrow from *Doctor Who and The Silurians, Timelash* and *Blakes 7* has been appearing in *Deadfall* at the Thorndike Theatre Leatherhead.

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PRESENT

Even More Than 30 YEARS IN THE TARDIS

A Gala Preview of the new *Doctor Who* documentary with special guest stars from the original BBC tv Production and additional footage not even included in the video release.

TIME: Saturday 5th November 1994
SPACE: The BAFTA Centre, Piccadilly, London.

Attendance is limited strictly to 200 persons.
Tickets are £23.00 on the day, or in advance from:

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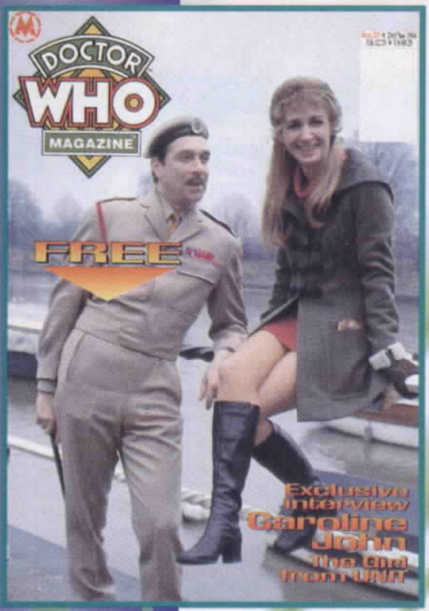

This issue of Doctor Who Magazine is the result of fifteen years of evolution. Much has happened to *Doctor Who* since 1979 - three Doctors and almost two hundred episodes on, the programme is undergoing tumultuous changes on the other side of the Atlantic. Doctor Who Magazine has developed beyond all recognition. Something that is often overlooked, however, is the way in which *Doctor Who* fans have also changed in that time.

The more we know about the programme, and the easier our access to it becomes, the less mystique we hold. The age of Tom Baker fan clubs is over - today's enthusiasts are more preoccupied with recording schedules than signed photographs. Familiarity has bred nonchalance and our adoration has been replaced with introspection. Those still genuinely enthralled by *Doctor Who* are lucky, but the rest of us need the occasional reminder to jog the areas of our subconscious that remain behind the sofa. In the extended video version of *30 Years in the TARDIS*, director Kevin Davies will achieve the near impossible and remind even the most cynical enthusiast of what first hooked them. The clever blending of key elements from all our pasts will unite those who otherwise fail to agree on one single thing about their favourite programme's long legacy. Flying Daleks, police boxes that secrete impossibly large time machines and the Doctor you grew up with (all eight are now fairly represented) combine in a skilfully prepared feast of memories. What scared you when you were six years old sits side-by-side with what you wished the special effects department were capable of when you were sixteen. Even the familiar anecdotes are retold in an engaging way which makes them as welcome as the information which comes as surprising.

For those who have changed, *More Than 30 Years in the TARDIS* is the only reminder they'll need. At a time when it seems that BBC television's best-loved sci-fi series is now only the domain of nostalgia, it is satisfying that probably the last *Doctor Who* they will ever make is such a warm and affectionate tribute.

Marcus

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Editorial: Marcus Hearn & Gary Russell **Design:** Gary Gilbert & Peri Godbold **Production:** Mark & Irfan.

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine**, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England. Entries must arrive by second post on 22nd December 1994.

Thanks this issue to:
Caroline John, Milton Johns, the cast and crew of *The Zero Imperative*, David Auger, BBC Video, Adrian Rigelsford, Stephen James Walker.

For details of current subscription rates, see page 11.

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

Doctor Who Magazine™ Issue 219. Published by **Marvel Comics UK Ltd**. Jim Galton, Chairman. Mike Hobson, Managing Director. Paul Neary, Editorial Director. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All *Doctor Who* material is © BBC TV 1994. Diamond Logo © BBC Enterprises 1973. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental . Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by Marketforce (UK) Ltd, 247 Tottenham Court Road, London W1P 0AU 071-261 5555. "So what's so new about that?" asked the American television executive. "We did Bill and Ted years ago!" ISSN 0957-9818

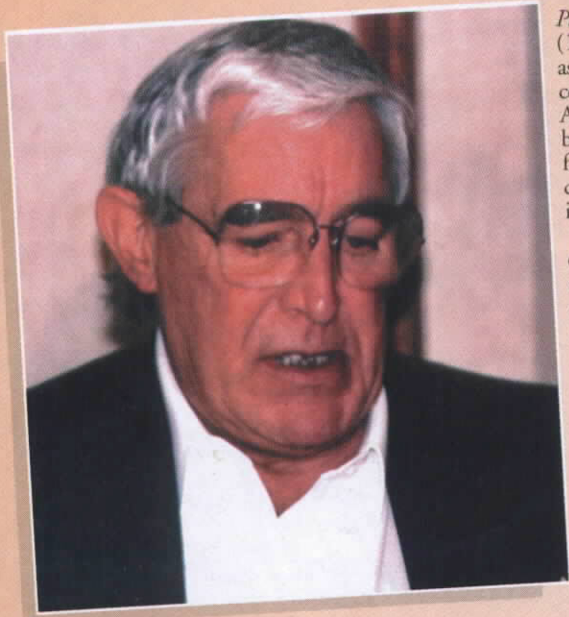
Gallifrey

AMBLIN ON

Following the BBC *Biteback* programme's interesting, if insubstantial, look at *Doctor Who* on 9th October, details are shaping up regarding the Amblin/Universal bid to produce a ninety-minute pilot for an American version of *Doctor Who*, to be broadcast on the Fox Network. Although no deals have yet been signed (despite rumours to the contrary in the British press) and no licence between the companies and BBC Enterprises has been confirmed, the rumours seem to be never-ending.

Dalek creator Terry Nation has apparently signed on as Executive Story Editor and confirmed that a redesigned version of his creatures will be featured in the pilot. "It's taken quite a while," Nation said recently, "but I knew all along the Daleks would ultimately conquer America!"

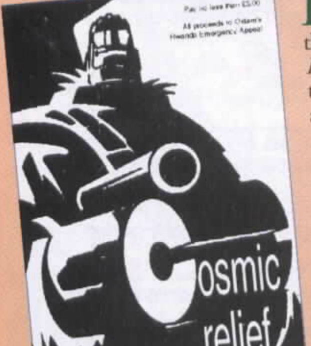
The director of the pilot is likely to be *Funny About Love/Three Men and a Baby* director Leonard Nimoy, best known as Spock in the *Star Trek* television and film series, for which he also directed arguably the most popular movie, *Star Trek IV: The Voyage Home.* The British producer is reportedly *Max Headroom* supremo Peter Wagg, while producing from the American end is likely to be Philip Segal. At this stage, the script writer is John Leekley who counts *Miami Vice* amongst his credits. *The Doctor Who Programme Guide* author Jean-Marc Lofficier is known to have said he is involved in an advisory capacity, suggesting that Amblin are keen to maintain accurate links with what has been shown before. Conflicting reports throw a question mark over whether the American version will retain the Police Box design for the TARDIS.



The rumours still abound regarding the British actor to play the Doctor – at *PanoptiCon '94*, Sylvester McCoy revealed that his good friend Paul McGann (*The Monocled Mutineer* etc) had been approached but had turned the role down as he had been asked to sign a five-year deal to make a series if the pilot was successful. This was confirmation in McCoy's eyes that neither he nor Sophie Aldred were likely to be involved in the new series, although he did say he would be happy to record a regeneration scene if necessary. Another "hot contender" for the role appears to be former *Carry On* star Jim Dale, who, some have claimed, may have been considered for the part when Jon Pertwee left the series in 1974.

Little reliable information about the pilot's plot is forthcoming. One school of thought suggests that it will feature a young First Doctor fleeing Gallifrey after the Daleks kidnap his father. A different storyline places the new version well after the era of the Seventh Doctor with the new actor playing an unspecified regeneration.

COSMIC RELIEF



Dominitemporal Services Limited recently adopted *Cosmic Relief* as the charity to benefit from September's *PanoptiCon '94* convention. With donations from the guests for auction – such as the bow and arrow from *Silver Nemesis* provided by the BBC's visual effects team and Lis Sladen giving her plastic mac from *The Five Doctors* – a magnificent two thousand, five-hundred pounds was made in just two days. On top of that, fans very generously filled up a great many collecting tins with spare change as well as a few five, ten and twenty pound notes! The *Cosmic Relief* fanzine, edited by Alec Charles and *PanoptiCon '94* MC Nick Pegg is still available, priced at no less than £3 (which includes postage and packing) from *Cosmic Relief*, 39 Mount Ephraim Road, Streatham, London SW16 1LP. All cheques should be made payable to *Cosmic Relief.* All monies are going to Oxfam's Rwanda Emergency Appeal. "A *Doctor Who* fanzine's efforts to raise funds might seem trivial in the face of such suffering, but we must do what we can," say Nick and Alec.

A reminder that the fanzine features contributions from artists such as Tony Clark, Adrian Salmon and Paul Vyse, as well as articles by Terrance Dicks, Matthew Waterhouse, Kevin Davies, Gary Russell, Marcus Hearn, Howe/Stammers/Walker and many others.

SNIPPETS

Enthusiasts of the late Peter Cushing's portrayal of Doctor Who will be pleased to hear of a special commemorative screening of the two Amicus feature films, *Dr Who and the Daleks* and *Daleks – Invasion Earth 2150 AD* in a double-bill show. The Sixties films will be screening at the Palladium cinema in Llandudno, Wales on Saturday 19th and Sunday 20th of November. The doors will be opening at 1.00pm on both days and tickets will set you back a mere £3.60. For further details, phone the Palladium's twenty-four-hour information line on (0492) 876244.

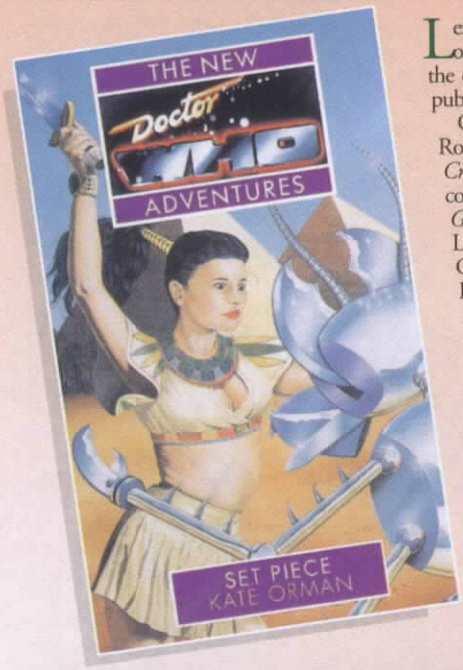
Frazer Hines is the latest *Doctor Who* star to feature in his own *Myth Makers* video release. In it, he talks to Nicholas Briggs about his time on the show, his memories of Patrick Troughton as well as the practical jokes the two of them became famous for playing on their female co-stars Wendy Padbury and Deborah Watling.

He also discuses his love of horses – the production has ben recorded at his stud farm – and the American Wild West.

Myth Makers 31 is available as always from John Fitton, The Who Shop, and specialist fantasy outlets. For further information call Reeltime Pictures on 071-620 3102.

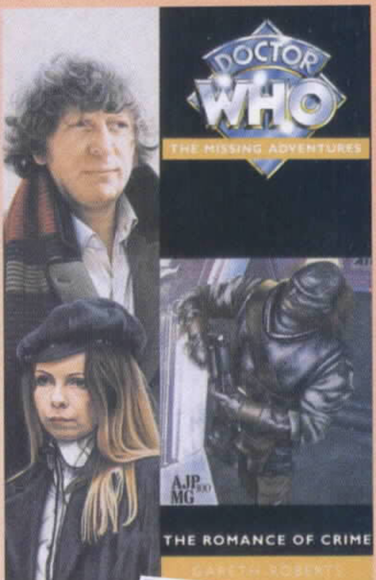
Guardian

PUBLISHING NEWS


THE NEW
Doctor Who
ADVENTURES
SET PIECE
KATE ORMAN

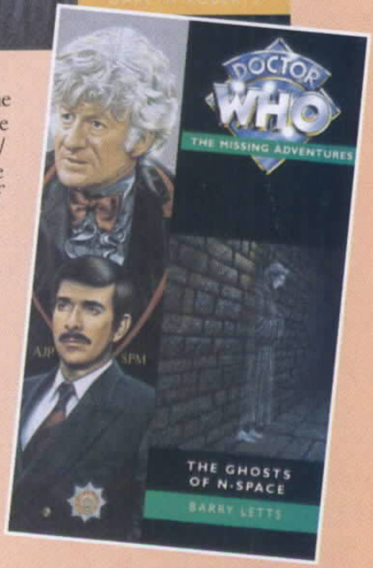
Left is Tony Masero's cover for Kate Orman's second *New Adventure* novel, *Set Piece*, which sees the departure of Ace from the series. The book is published on 16th February 1995.

On the right is Alister Pearson's cover for Gareth Roberts' *Missing Adventure, The Romance of Crime.* Alister is currently taking a break from the covers – his last work has been for Barry Letts' *The Ghosts of N-Space.* The next book cover, for Steve Lyons' *Time of Your Life* (Mar) will be by Paul Campbell, while Colin Howard is tackling **DWM** editor Gary Russell's *Invasion of the Cat-People* (Apr). Future *Missing Adventures* include *System Shock* by Justin Richards (Jun), *The Sorcerer's Apprentice* by Christopher Bulis (Jul) and *The Menagerie* by Martin Day (Aug). Steve Lyons is also working on another *New Adventure* novel, *Headcase*, a sequel to his popular *Conundrum* book, (Oct).

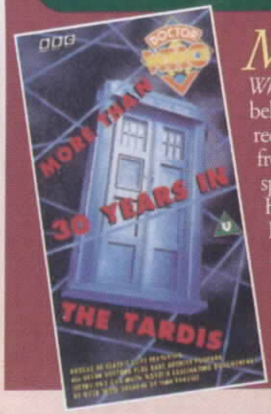

DOCTOR WHO
THE MISSING ADVENTURES
AJP
MG
THE ROMANCE OF CRIME
GARETH ROBERTS

Virgin's non-fiction *Doctor Who* books for 1995 include Cornell/Day/Topping's irreverent *Discontinuity Guide* (May), *Ace* by Sophie Aldred and Mike Tucker (Sept), the self-explanatory *The Companions* by David Howe and Mark Stammers (Oct), the equally self-explanatory *The Art of Andrew Skilleter* (Nov) and towards the end of 1995 the Howe/Stammers/Walker team reconvene for *The Hand-book of the Fifth Doctor.*

Boxtree's *The Doctors*, by Adrian Rigelsford, was out on 29th October 1994 but the proposed *Making of The Dark Dimension* about the aborted BBC's Thirtieth Anniversary special has been postponed.


DOCTOR WHO
THE MISSING ADVENTURES
AJP
SPM
THE GHOSTS OF N-SPACE
BARRY LETTS

COMPETITION


BBC
DOCTOR WHO
MORE THAN 30 YEARS IN THE TARDIS
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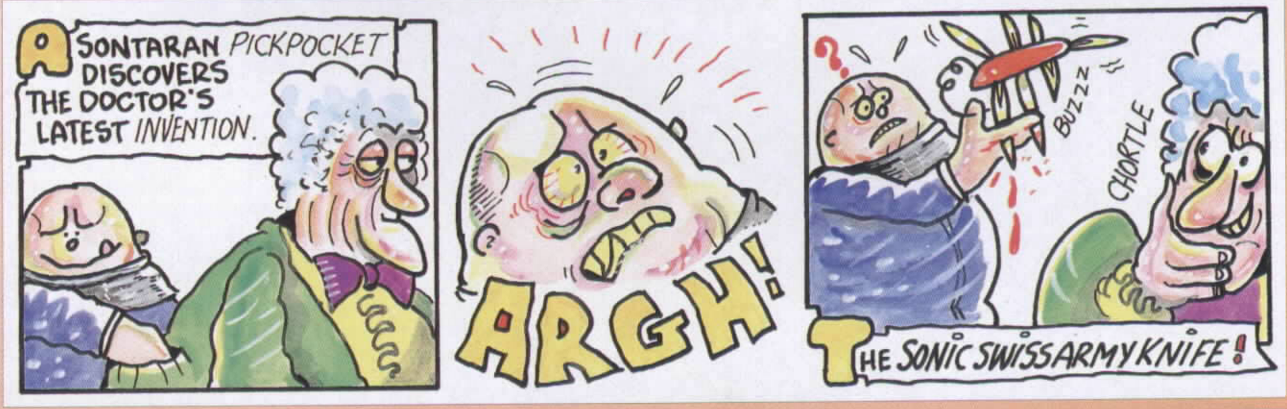
More Than 30 Years in the TARDIS, the specially extended version of last November's *Doctor Who* documentary is out in November. With more behind-the-scenes footage, more interviews, more reconstructions and recently discovered footage from *The Daleks' Master Plan*, the ninety-minute special is high on everyone's list of "must buys". However, we have TEN copies to give away in this FREE competition. Just write in, telling us the name of the actor that played the little boy who links the sequences together. Send your answers to us on the back of a postcard or a sealed envelope, marking your entry DIRECTOR'S CUT. Usual Marvel competition rules apply.

Doctor Who? by Tim Quinn and Dicky Howett


A SONTARAN PICKPOCKET DISCOVERS THE DOCTOR'S LATEST INVENTION.
ARGH!
?
BUZZZ
CHORTLE
THE SONIC SWISS ARMY KNIFE!

The Girl From U.N.I.T.

Photo © BBC Video.

When *Doctor Who* returned in 1970 with a realistic *Quatermass*-style approach there was no room for the archetypal screaming companion – someone a little more capable and resourceful was required. Enter Cambridge graduate Liz Shaw, played by Caroline John. Chris Howarth and Steve Lyons caught up with Caroline during a recent visit to Manchester where she was happy to discuss her brief but memorable involvement with *Doctor Who*.

It was perhaps inevitable that Caroline would become an actress, as she explains: "I was sort of brought up in that world. My parents were in acting, my father ran a theatre in Coventry and got the Belgrade built. My mother was a dancer who acted for about six months then met my dad. That was it, she had eight children, so she didn't have much chance after that. Originally I wanted to be a dancer but didn't quite manage it. I did, however, audition for Central School, one of the drama schools, and got accepted."

Following her three years training at Central, Caroline landed a small part in a play at the Royal Court Theatre. This led to further theatre work at Ipswich, Oxford, Sheffield and a stint with the Royal Shakespeare Company. She spent four years with the National Theatre, and it was during a tour with the National, in May 1967, that Caroline met her future husband Geoffrey Beevers.

BIKINI BREAK

Although she was finding plenty of work in the theatre Caroline discovered that decent television roles weren't too forthcoming and decided that a fresh approach was in order. "I had been a bit depressed because I had written to so many directors. In those days there weren't so many casting directors so you wrote directly to directors and sent your photo. I sent a face picture and heard nothing. I don't know what had gotten in to my head but I went off and had some real glamour ones done of me in a bikini up a ladder and sent those round – incidentally, not to Peter (Bryant) and Derrick (Sherwin). I think it was Jimmy Cellen-Jones, who's now a big film director, who passed it on to them."

The bikini obviously did the trick. "They had me in for an interview, I suppose I saw them three or four times. I don't think I had a film test. And they said 'Do you want it?' I was thrilled."

Caroline was just about aware of *Doctor Who* before joining the team. "I think I saw it once or twice when Jamie was in it," she recalls. "But I have to be honest, I wasn't a big science-fiction fan. I'd hardly watched television. When you're in the theatre you don't have the time, you have to catch up on everything. Like this last year I've worked in the theatre and I've missed everything I wanted to see."

Despite her unfamiliarity with *Doctor Who*, producer Derrick Sherwin made it plain to Caroline that the new series was going to be very different from what had preceded it. "He said they wanted to make it for grown ups, they wanted to make the girl more sophisticated, intelligent and a scientist."

Sadly this innovative approach was destined to be a short-lived experiment, and almost from the outset, Liz Shaw's days were numbered. "I didn't know this," says Caroline, "because the first story, *Spearhead from Space*, was under Derrick Sherwin. Then Barry Letts came in, and strangely enough I knew his sister Pauline – she's a wonderful actress – and I had worked with Pauline's son Andrew who was a stage manager at Sheffield. So I knew the family and felt very comfortable.

"Like a lot of things, when they start out, you have to give them time. Quite often people don't give things enough time: maybe they kick themselves now if they look back on those and say that was rather a good time. But I think Barry obviously had his own point of view about it and I didn't fit what he thought. But at the same time it would have been better if he'd said 'Well I've come in and I want a change. What you're doing is excellent, it's just we've got a different slant on it.' I think I could have understood it, and as a young girl I would have appreciated that, because you're very vulnerable when you're young. I thought he didn't like what I did, period."

Consequently, Caroline found it difficult to view her episodes at the time. "I thought I was rotten in the part – it was a time when I thought 'oh, I can't look at that, I'm terrible, I sound so posh'."

Although she didn't particularly like watching, Caroline certainly enjoyed playing Liz Shaw. "It was a good role and towards the end I got to be discriminating and see that. I loved it at the beginning because I went and tried to find out about women scientists and the difficulties involved. I realised how Liz would have to have an ace brain to get into Cambridge."

In the past, Caroline has been misquoted about her opinions of co-star Jon Pertwee and certain misconceptions have arisen. Keen to set the record straight, she says: "I always got on very well with Jon, I thought I worked well with him and professionally found him terribly . . . Some people used to say to me, when he was doing all the technical things, 'Oh God!' – you know. But I thought, no, he's making sure this is good. So I always appreciated that side of him."

Despite this, Caroline doesn't think the interplay between the characters could really have been developed further. "What I would have liked to see was more wit between Liz and the Doctor, but I don't think you could have had it with that relationship. Looking back now I can see exactly what they wanted, it can elevate the Doctor if he's got someone beside him who's being a bit dumb." However, she adds, "Looking at *The Silurians* again and the little twinkles we had – if only we'd had that encouraged. There was a sort of understanding between them and you could spark off poor old Lethbridge-Stewart, who was the solid army-type. They had a lot going on in *The Silurians*, and they wanted to save these creatures."

Doctor Who and the Silurians was Caroline's second story and saw the debut of the Doctor's Edwardian roadster Bessie. Although not implicit, the dialogue in its first scene suggests the car was named after Liz. We wondered if Caroline could confirm this. "I've never thought of that," she admits, "but of course, Bessie and Liz, Elizabeth. Gosh, that's nice – I must look at that again. I always thought I ought to write off to the people who did the chocolates called Elizabeth Shaw."

SKIRTING TROUBLE

Doctor Who and the Silurians also involved a trip down some caves (albeit the studio-built variety). And it was only Jon Pertwee's late intervention which enabled Caroline to get out of her usual mini-skirt and into something a little more practical for the jaunt. "It was partly the costume designer, Christine Rawlings', fault – she wouldn't let me go into trousers at all. She was quite strict about that. She put me in these boots and things and I said 'Look, can I be in trousers?' and she said 'Absolutely not, the format is, you wear a skirt.' Jon just turned and said 'She's not coming down in that is she?' I said 'Well, I've asked.' I didn't have the power. I mean, now I'd be much more assured and say 'Don't be stupid, you wouldn't get two inches down a pot-hole in this gear.' They're much more sensible anyway, the clothes and shoes kids wear now."

Caroline is quick to point out that she usually liked the costumes she had to wear. "Christine Rawlings had some very good ideas. I loved the little science thing because that wasn't too doctory or anything, and I knew when she made that that first plastic coat she was trying to look into the future. I preferred the red dress I wore in *The Silurians*, and I loved the little overall with the funny neck." As for mini-skirts, she says "My husband loves them. I got married in one, a really short skirt – I don't know how they let me in the church."

Still on the subject of clothing, in the next story, *The Ambassadors of Death*, Liz was seen in quite an outrageous hat. This was partly to disguise the fact that in certain scenes Liz Shaw was

Right: Caroline enjoyed *Doctor Who and the Silurians* for the opportunity it afforded her to "spark off poor old Lethbridge-Stewart."
Photo © BBC Video.

"I had trouble with my hair when it rained," explains Caroline. Hence the outrageous hat in *The Ambassadors of Death*.
Photo © BBC.

actually played by stunt double Roy Scammell ("such a sweet guy") and also, as Caroline explains "Because I had trouble with my hair when it rained – it goes very frizzy – and they'd started out wanting this page-boy look. I wasn't very happy when they wanted to change my hair all the time; I thought it was very severe, the first one, and I can see that for a scientist. Though in a way it probably worked that the doctor unbent this woman a bit, so that wasn't too bad."

Caroline was actually rather worried about performing her action scene, and with good reason. "I was pregnant, I never told anyone until after I left. I had to run at full tilt along this weir and then the stunt man actually fell – I had to be hauled up. It was dodgy, it didn't look as dangerous as it actually was. It really disillusioned me when I saw it because it was very slippy and very wet. I thought 'My God, I'm going to lose this baby, should I tell them I'm pregnant?' But I decided 'no, they'll only fuss like men do and treat me with kid gloves', and really I was okay.

"It was so funny, I must have been four or five months gone and I had to say to Christine or whoever it was, could you just let this out. I did tell Jean, my dresser – at the time she was married to Roy Holder, and she was a real friend – she had to take my skirt out three inches. Somebody joked 'Oh you must be pregnant.' I just laughed."

One person involved with the story who did know about Caroline's condition however, was husband Geoffrey Beevers, appearing in his first guest role as Private Johnson – later he would play the decayed Master in *The Keeper of Traken* – Caroline claims that there was no nepotism involved. "He'd come up to London, he'd been in Ipswich, and was trying to gun for work. I think he'd been interviewed by Michael Ferguson for something else and Michael asked him if he'd like to be in it. He was pleased, and of course it was lovely for me."

One of Caroline's other favourite memories from her time on *Doctor Who* occurred during the making of this story. Nowadays she's a good and careful driver, but at that time she had yet to pass her test: the script called for her to drive Bessie. "They had to do all my shots on an old airfield and my brother was the location manager," Caroline cheerfully recalls. "He thought I was driving so erratically and he shouted, 'For God's sake!'

"So I said, 'You do your job and I'll do mine.' Then I nearly killed the cameraman: he got up and he was absolutely white, he was petrified. It was rather nice going fast," she laughs. "I don't think Jon had ever gone so fast in Bessie."

A REAL COW

For her final story in Season Seven, Caroline had the opportunity to play a different version of her character. The brunette-wigged Section Leader Elizabeth Shaw from a parallel space time continuum. "That was terrific, I really enjoyed that," she says. "When people have asked me over the last twenty years which one I enjoyed most, I've always said *Inferno*. But I've stopped myself over the last six months and said hang on a minute, each one you enjoyed for different reasons. Though I think you always like the last thing you did, and it was nice to have the challenge to be a real cow. It felt a bit like *Schindler's List* – these dreadful commandant women in the concentration camps, that's the kind of thing I based it on."

Of course, Section Leader Shaw comes good in the end, and shoots Brigade Leader Nick Courtney to allow the Doctor's escape. Caroline remembers it well. "I was four months pregnant by the time I had to fire that gun. What they do is get an armourer in and he takes you into a very safe place where you learn to shoot. I said to him

'You're going to have to do it yourself.' I knew Barry would be furious if I didn't shoot the gun, so I made a quiet pact with the armourer that when I went to shoot the Brigadier . . . well, nobody in the studio knew that I hadn't fired the gun – he'd fired another one. I couldn't pull the trigger; I just couldn't bring myself to pull it because I felt that this thing has been made to kill. It's a funny feeling holding a real gun."

Unusually for a *Doctor Who* companion, Caroline had her contract renewed after each of her first three stories. But she was hardly surprised when it wasn't renewed again after *Inferno.* "Barry came to me while I was having a microphone fitted – ironically I hadn't yet told him I was pregnant – and sort of said they were looking for someone else, but he didn't want to tell me straightforwardly. I could have turned round and said, 'Well I can't do it anyway,' but I thought no, I can't do that to the poor guy."

Caroline is disappointed that Liz didn't get a proper leaving scene in *Inferno.* "That was their fault, they knew I was going – I could've had a row with the Doctor or something. When a character leaves any series it's nice to know what happened to them. I think they mentioned it in next series. Incidentally, I thought Katy was smashing, because I thought that anything that wasn't me would be."

BEYOND *WHO*

Following the birth of her first son, Caroline continued to work in television and in the theatre in Birmingham. However, when a second son came along she decided it was time to rethink her career. "It's always more difficult with two, unless you're earning a hell of a lot of money and can get a nanny. You have to chose whether you want to be a modern mother and never see your children, but I chose to look after mine – and then Daisy came soon after that."

As her children got older, Caroline began to work more. In 1982 she was cast as Laura Lyons in the BBC television version of *The Hound of the Baskervilles.* Ironically, it was Barry Letts who selected her for the role. But, as she points out, "I got on terribly well with him socially. I've no axe to grind on that score."

The experience turned out to be a happy one for Caroline, "I loved doing it," she says. "It was nice, like old times in a way, they were all very affable." The production also gave Caroline the chance to work with Jon Pertwee's successor, of whom she says, "Tom Baker was lovely, I enjoyed working with him."

The following year saw Caroline's first return to *Doctor Who,* as a ghostly manifestation of Liz Shaw in *The Five Doctors.* Although ultimately she had a good time working on the show it wasn't seen as the offer of a lifetime. "They just said do you want to do it? And I hummed and hawed and said, 'What the hell!' Don't let's get to starry about this, I needed money at the time. I usually accept any role that comes along whether it's big or small because, although actors are choosy, we've got three kids. I've always maintained that if you accept what you're offered, no matter how small, it always leads to something else."

Ten years later though, Caroline was only too happy to accept the invitation to appear in the *Children in Need* special, *Dimensions in Time.* In 1985 Caroline had made a walk-on appearance on *Children in Need,* with nineteen or so other *Doctor Who* celebrities. However, this time it would be a proper return for Liz Shaw. "I'd slowly sort of gotten over the feeling that I wasn't that good," she explains. "I think you need to see it in retrospect. I thought, 'Oh, come off it, what do they want?' Because I ►

FRANK'S AUTOS
WALFORD
"Come & have a Butchers"
F&P

Last year's *Children in Need* special, *Dimensions in Time,* saw the old team pitted against a new menace – a baffling story line! Photo © BBC.

In 1973, the Tenth Anniversary *Radio Times* Special organised a brief reunion between Caroline and Nicholas Courtney. Unfortunately, history doesn't record the object of Caroline's aroused interest. Photo © BBC.

THE QUEEN VICTORIA
QUEEN VICTORIA
THE QUEEN VICTORIA
SALOON BAR
FREE HOUSE

"Nobody explained that we were doing two endings," says Caroline. Kate O'Mara was equally as mystified. **Photo © BBC.**

think I looked quite good, and I'm following the story and doing what's required. What more do they want? The moon?"

Unfortunately, when it came to making *Dimensions in Time* Caroline was as confused by it as the rest of us were watching it. "Jon said 'What the hell's this all about?' I said, 'Don't ask Jon, just do it.' Nobody explained that we were doing two endings. Kate O'Mara said to me 'Well, why are doing it with a man now? And why are we doing it with the two little girls?' When I watched it I thought, so that's why we did it. I thought at the time they couldn't make up their minds which one they wanted to use. There seemed to be something missing: when I get hold of Kate and she gets up with her gun, there's a shot missing, I had to yell at Jon, 'Down!' It's a shame because it doesn't tell the story properly – it looks a bit botched."

In fact, the editing gives the impression that the Third Doctor is a bit of a coward. "I don't know how much Jon didn't like that," says Caroline, "because he's very diplomatic, but he may not have liked that. It wasn't my fault, I was only fulfiling what I went in to do."

After turning down many invitations since leaving the programme, in April this year Caroline was finally persuaded to attend her first *Doctor Who* convention – Manopticon 3. "I was very impressed." she says. "I thought the fans were really warm and welcoming. They really encouraged me and it's given me tremendous confidence."

So why leave it so long? "I don't want people to think I was snooty," Caroline explains, "I wasn't. I was frightened. I couldn't do it anyway when the kids were young. There was one time when I did go and talk to this chap about it, because I'm very for a lot of the causes that people do it for. But I think the longer I left it the more scared I became. Then John Molyneux from Manopticon wrote and reassured me about all the things that I was scared about and I thought, 'Oh my God, this man's read my mind.'

Nevertheless, Caroline still had one or two misgivings. Nick Courtney had told her of the time he was due to attend an American convention and was greeted at the airport by a group of women dressed as the Brigadier – complete with moustaches. Caroline had visions of running into burly male Liz Shaw impersonators in mini-skirts and boots. "I was worried that one or two people might have been weird," she admits. "I had a fan who'd written to me ever since *Doctor Who*. She came and stayed with me, but her father didn't tell me she was brain damaged. I had a terrible week – I had three children, and I was also looking after this girl who was dodgy. It wasn't her fault, it was her father's really for letting her come. So I sort of veered away a bit and thought that anyone who liked *Doctor Who* must be absolutely bats."

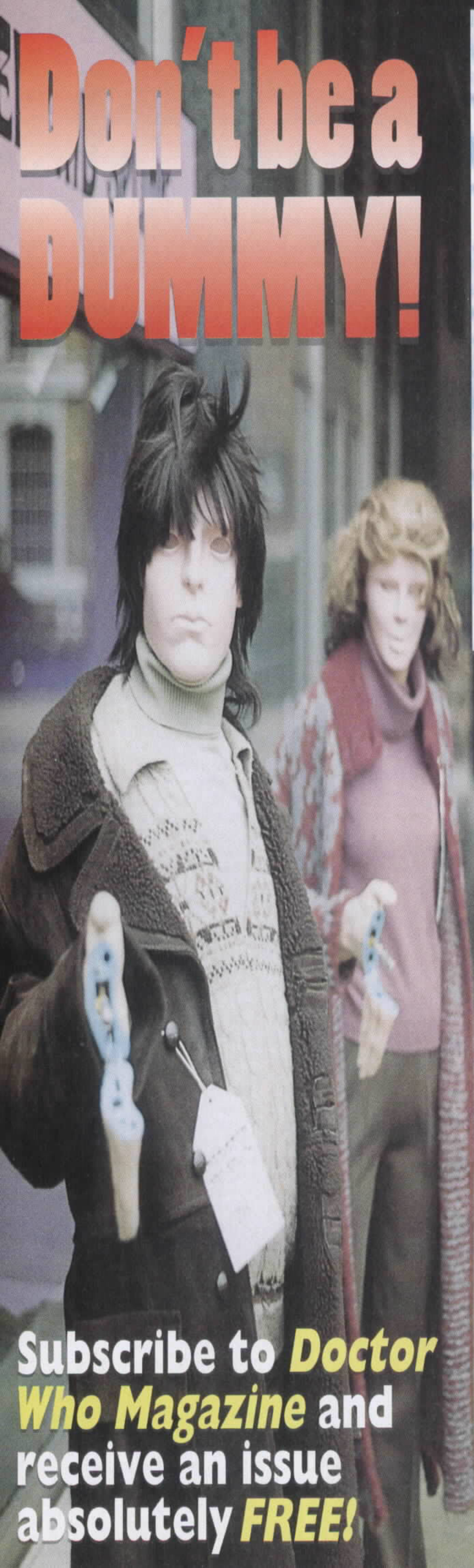
In recent years Caroline has been keeping busy in the theatre, particularly at The Orange Tree in Richmond. And on television, with appearances in *London's Burning*, *The Bill*, and Granada's version of *Sherlock Holmes* with Jeremy Brett. As well as this she has a regular recurring role on *Harry Enfield's Television Programme* as housekeeper to the two bickering MPs. Ironically, one of the sketches had a *Doctor Who* flavour ('*Doctor Who* was better under a Labour government because . . .' etc.), and everyone involved appeared to miss the connection. "I kept quiet and no-one ever knew," says Caroline, "though they must have had my CV."

Although it was a small role, Caroline thought that as the other political parties were represented she might as well create a bit of background for the housekeeper: "I decided the housekeeper's green, she's for ecology. They all looked a bit perturbed."

Looking back at her *Doctor Who* serials Caroline says: "At the time, when I needed it, they gave me tremendous television experience, which I could never have got in anything else for that length of time. It was amazing that I should be there when all this new technology was being tried out. I learnt television in a very hard way, because it's so technical it's got to be exact and I was very lucky to have that experience. I can never thank the BBC enough for that. I'm never afraid of going in front of a camera and a lot of actors are."

She does have one regret however. "I was very disappointed that I never met a Dalek." ◆

Caroline discusses her latest project, the return of Liz Shaw in The Zero Imperative, *on page 12.*



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The Zero Imperative

The cast and crew of *The Zero Imperative* on location in Epsom

Bill Baggs' latest production, *The Zero Imperative*, marks the unusual union of three Doctors, three companions and former page three girl Linda Lusardi. Jane Walker spent a day with the production, and discovered the colour of Colin Baker's underpants.

One Sunday lunchtime in late summer, you are led through the semi-deserted corridors of a psychiatric hospital in a London suburb. Drab walls are littered with notices to long-gone inmates, and locked doors suggest a presence, if only in spirit. Suddenly you enter a room with a huge central table. Sitting around the table are three Doctors, two companions and various grey-faced extras. You might think you had stepped straight in to an alternative universe where art is life in reality, but you have in fact arrived at a break from filming the final scenes for Bill Baggs' latest production.

The Nottingham-based director has achieved the impossible, and secured permission to use a character from *Doctor Who* in his psychological thriller, *The Zero Imperative*. Caroline John is back as an older, but equally as wise Liz Shaw.

Bill's previous videos have taken actors from *Doctor Who* and used them for his own devices in The Stranger series, and more recently in *The Airzone Solution*. "All the films up to now have been like *Doctor Who*, but they've been actors, not characters from the programme. This is the first time we've actually got permission from the BBC to use a character from the show. I telephoned BBC Enterprises with the idea of trying to get permission to use the Liz Shaw character. I wasn't sure who actually owned the rights, but we went ahead using Caroline anyway, playing a similar character called Abbott. The Friday before we started filming I got a fax through saying we could use the character as long as the BBC got an acknowledgement at the end. They didn't even charge me for it!"

Writer Mark Gatiss had the unenviable task of writing a script that could be adapted at the last moment. "When it was pending permission I wrote the first draft for Liz Shaw, then just changed the name and took out all the UNIT references. Then at the last minute, when we got permission, I put them all back in again!"

Writer Mark Gatiss

Bill is keen to stress that *The Zero Imperative* is not pure *Doctor Who*. "It's a psychological horror based in a psychiatric hospital where everything seems to stem from this room, Room Zero. It doesn't have any science-fiction, but it does have some supernatural and I hope the audience will stick with it. I've watched *Doctor Who* and enjoyed it, but it would be silly to stay too close to it. This is macabre. It's designed to frighten, scare and horrify, but I wanted to bring in some elements of *Doctor Who* in a way, because that's the audience we're selling to."

In spite of Bill's protestations, it is impossible to ignore the *Doctor Who* connection in any of his productions, if only because of his choice of actors. Along with Caroline John, *The Zero Imperative* cast is dominated by familiar faces including Jon Pertwee, Colin Baker, Sylvester McCoy, Louise Jameson and Sophie Aldred. The audience may also recognise the features of another famous name, in an inspired piece of casting suggested by Colin Baker. Linda Lusardi plays Liz Shaw's superior, in her latest attempt to establish an acting career.

Colin has been appearing with Linda in *Not Now Darling* in Bournemouth, and recommended her for the part. "I spoke to her about it, and she was very keen to become involved. She is a very good actress and is keen to break the image that she obviously has. I suppose tentatively at first Bill thought, 'well that might work,' and I said, 'Look – she will deliver the goods, and more so,' and she has."

Linda has also attracted the attention of the media – a very important factor for the production, which is by nature low-budget and relatively low profile. Her efficiency impressed Jon Pertwee. "She put us all to shame this morning at the press call, she was very professional and knew exactly what to do for the photographers, arranging us all!"

Although the casting of an ex-page three girl has obvious novelty value, Bill Baggs stresses the importance of her role. "Linda Lusardi makes a lovely contrast to Caroline's character – it's almost like Liz Shaw plays the Doctor with Linda as the companion."

Caroline admits to having initial reservations, but believes the partnership is successful. "I thought my sidekick was going to be a man, and my boss, and when he told me it was going to be Linda Lusardi, I thought 'flipping heck!' But it's a very good idea, and it's a good relationship, an older woman and a young one."

Caroline was delighted to resurrect her original role, but is anxious that people are not disappointed by her portrayal. "I'm the same character but I'm not blonde, and I'm a lot older, so there are just one or two references to what I was. I've gone back to Cambridge University from leaving UNIT, and they've called me up because they've set up an organisation called the Preternatural Research Bureau that looks into anything out of the ordinary, things that the everyday police can't deal with. There are a few references – for example, I'm looking at a picture of Nick Courtney and I have the line "this reminds me of something else". I also put in the line, "in my salad days", because I hope people won't think

Sylvester McCoy, Colin Baker, Sophie Aldred and Jon Pertwee - an unusually high *Doctor Who* element, even for a Bill Baggs cast!

they're going to see the Liz Shaw of years ago. I'm older, I've got a family. I am the same person but I've moved on."

With Caroline as the obvious exception, the actors involved are adamant that their characters are not related to parts they have been known for. Colin Baker concedes there is an association, but one that is used for positive effect. "Instead of other people using us for purposes that don't help us, we are all jointly using that association in order to produce a product that is totally different. Jon Pertwee is playing someone who is totally unlike his Doctor, so is Sylvester and indeed I hope so am I. I'm playing Peter Russell, who is a man who has been brought in to run a lunatic asylum. The people who buy it will doubtless be fascinated to see three Doctors together and the bonus is that it is a bloody good story."

Jon Pertwee, still in pain after a complicated operation on his spine, agrees. "This is the sort of role I'd love to do more often. I've enjoyed working on it, and it's been very good for me because there are very few roles around for older men. I'm not really doing any favours by being here because I get as much out of it as everyone else. It's great fun to work with the other Doctors because we see each other a lot at conventions, but I'm playing Doctor O'Kane in this, not *the* Doctor."

It was Jon himself who contacted Bill Baggs to ask for a role in a previous production, *The Airzone Solution*, and he readily volunteered his services a second time. It is difficult to gauge whether he has his tongue in his cheek when he says he can't understand why Bill felt too intimidated to approach him to play a part, but Colin admits to also having preconceptions. "Jon is a very imposing figure, and you think he's going to be difficult to work with, and he's not going to like working on a low budget production because there aren't the facilities and we haven't got the money. Like with Linda, it's wrong. He's been great to work with."

Sylvester McCoy has also relished playing the sort of character he wishes he was offered more often. "My doctor is a psychiatrist who runs a lunatic asylum, and I'm very involved in the mystery of the plot and get taken over by it really. I'm not supposed to be a baddie, but I do bad things. I tend to get asked to do a lot of comedy, but the parts I've been asked to do in these videos are more serious. It's not slumming in any way."

Although the part of Doctor Dove was originally written with Peter Davison in mind, Mark Gatiss feels the character is actually very like an extension of the Seventh Doctor's darker side. "I think Sylvester is actually more like the Doctor in this than he ever was in television. He's very good in it, and it's that combination of darkness and humour that I think is coming across very well."

There is a genial, homely atmosphere on the set, and the central table serves as a communal meeting point. The room doubles as the wardrobe department, so it is not unusual to see Caroline John sip her camomile tea while Colin strips to rather unusual blue and white stripy underpants to change costume.

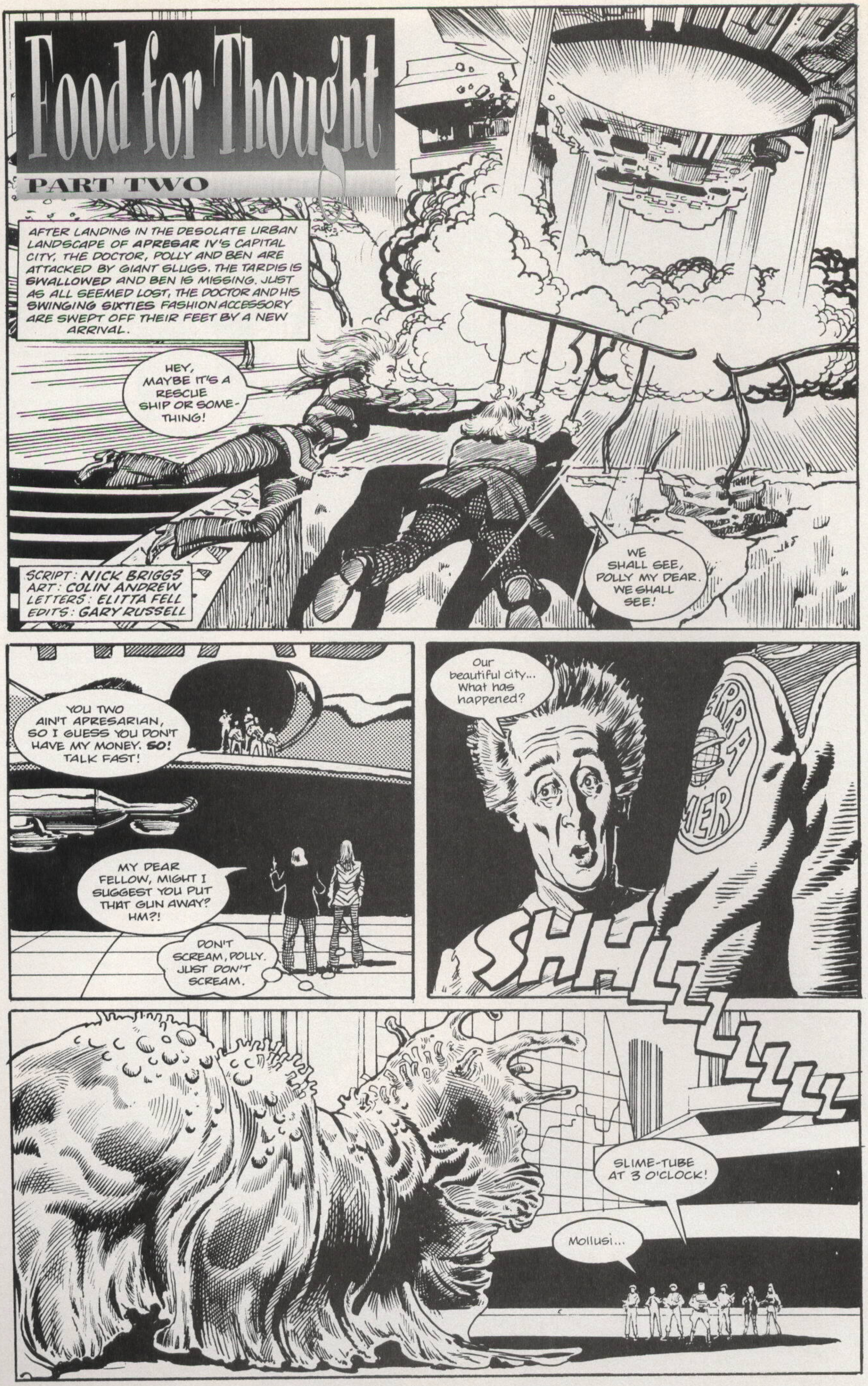
Caroline has borrowed suitable clothes for the part from her sister, and Colin good-naturedly informs Bill that he has had to buy two new shirts for the part. Bill is conscious of the lack of star-rated facilities. "Nobody's on the going rate which is a bit of a dilemma because people are working harder than they normally would because it's a smaller unit. People are flexible – one minute they're acting in a scene, the next minute they're making tea for the other actors, which is brilliant. Everybody knows the level on which it's been done and yet they really seem to have enjoyed themselves. It's a fun team and people believe in what we're doing."

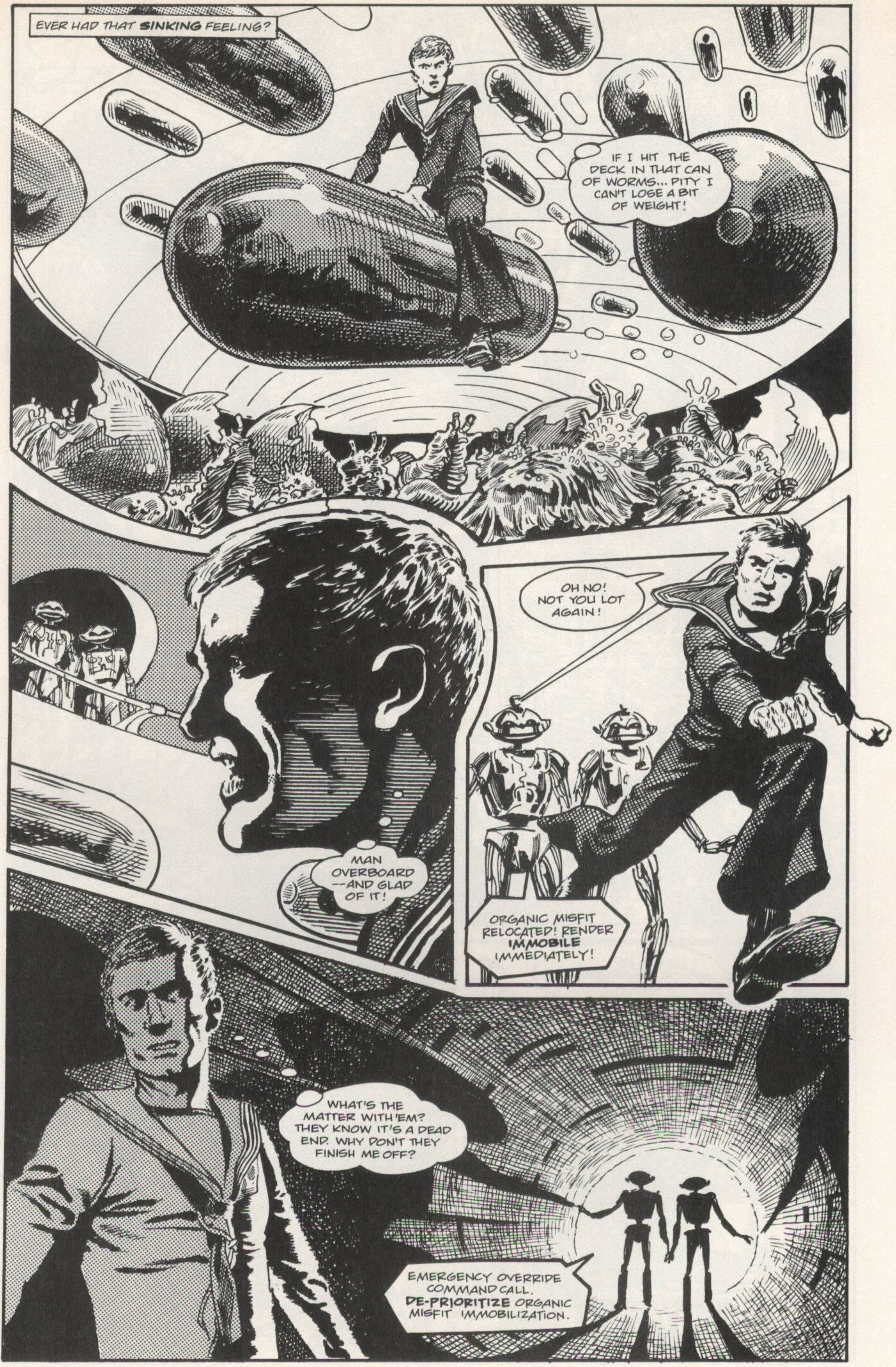
As filming reaches its finishing stages, people start to drift slowly away. Some indulge in extravagant farewell hugs, and others just slip quietly away to their families to await their next role. Finally, the room is almost empty. Caroline John gently helps a tired-looking Jon Pertwee with his outdoor coat. There is a sense of intrusion to hear him murmur, "You get reminded so much of things in the past, doing this." ◆

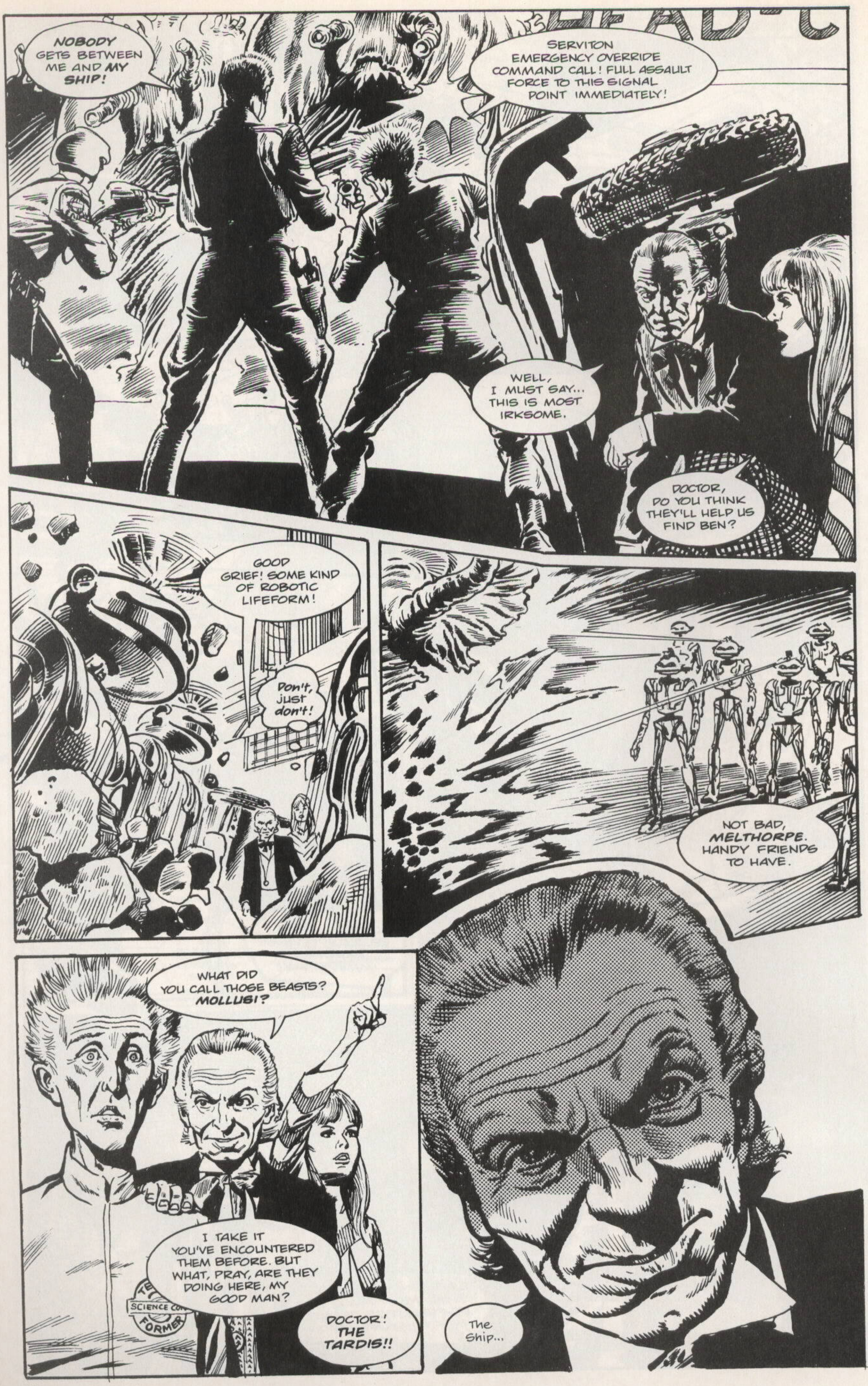
All photos © Robin Prichard.

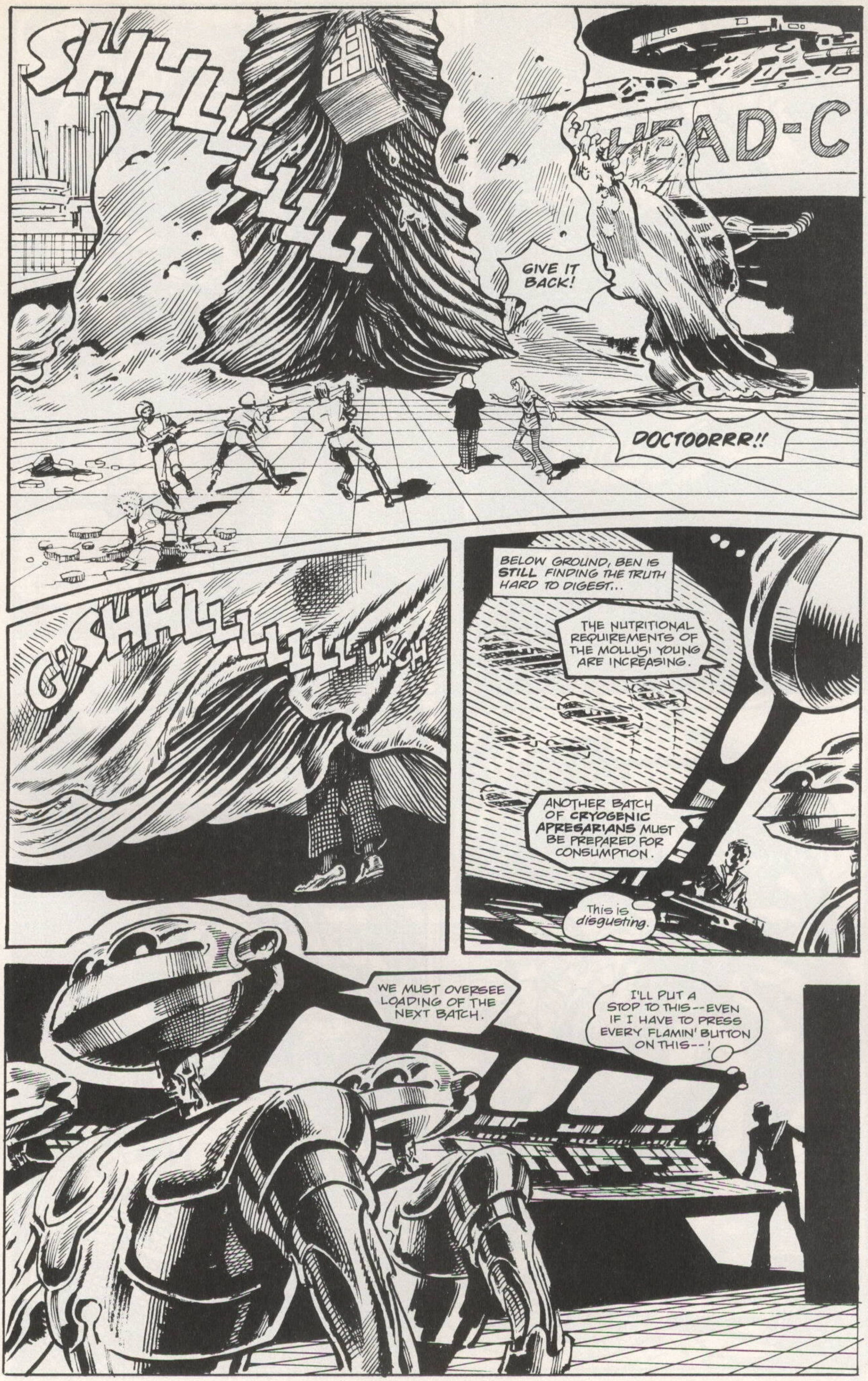
Food for Thought

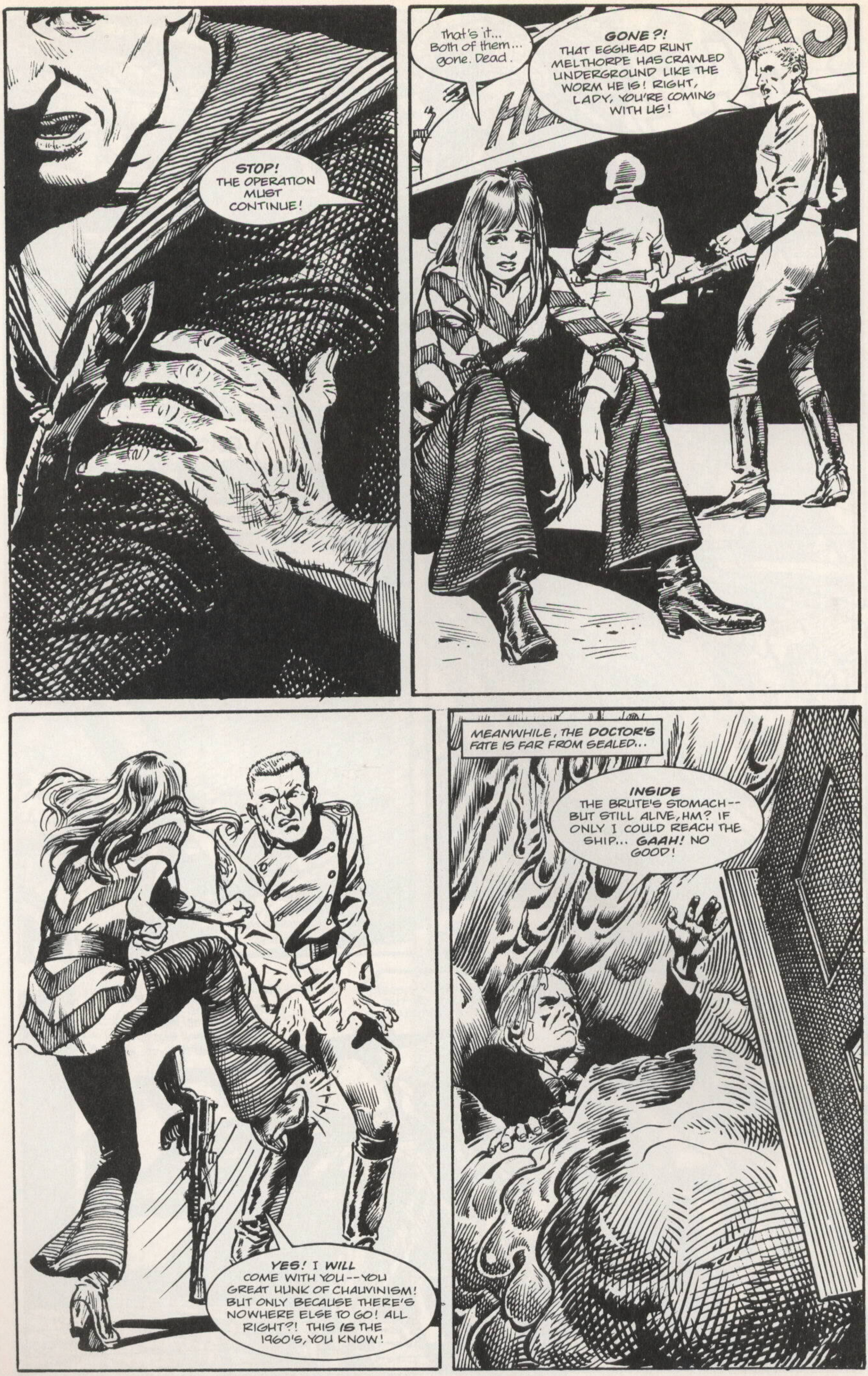
PART TWO

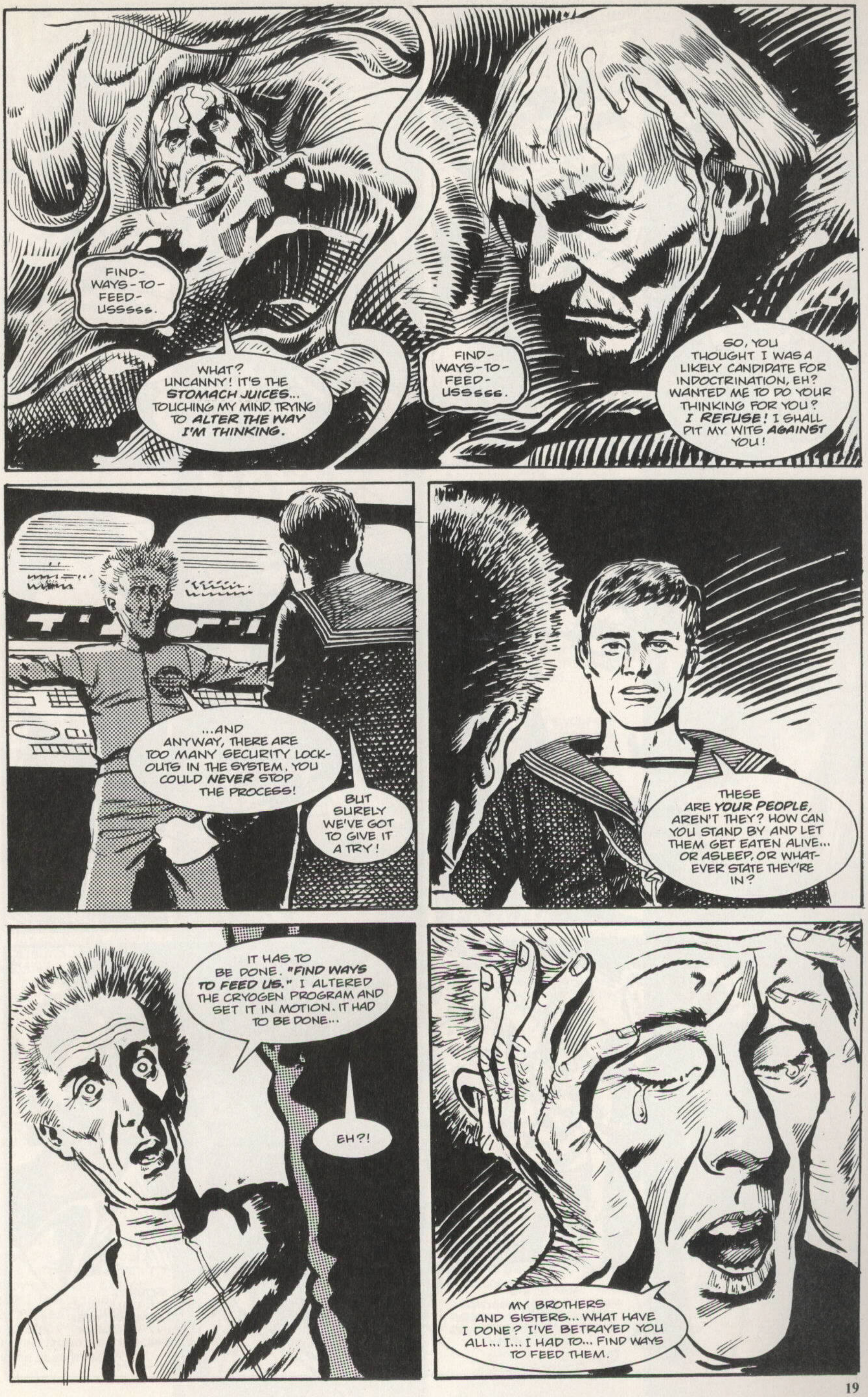

AFTER LANDING IN THE DESOLATE URBAN LANDSCAPE OF APRESAR IV'S CAPITAL CITY, THE DOCTOR, POLLY AND BEN ARE ATTACKED BY GIANT SLUGS. THE TARDIS IS SWALLOWED AND BEN IS MISSING. JUST AS ALL SEEMED LOST, THE DOCTOR AND HIS SWINGING SIXTIES FASHION ACCESSORY ARE SWEPT OFF THEIR FEET BY A NEW ARRIVAL.
HEY, MAYBE IT'S A RESCUE SHIP OR SOMETHING!
WE SHALL SEE, POLLY MY DEAR. WE SHALL SEE!
SCRIPT: NICK BRIGGS
ART: COLIN ANDREW
LETTERS: ELITTA FELL
EDITS: GARY RUSSELL
YOU TWO AIN'T APRESARIAN, SO I GUESS YOU DON'T HAVE MY MONEY. SO! TALK FAST!
MY DEAR FELLOW, MIGHT I SUGGEST YOU PUT THAT GUN AWAY? HM?!
DON'T SCREAM, POLLY. JUST DON'T SCREAM.
Our beautiful city... What has happened?
ERRA MER
SHHLLLLLLLLL
SLIME-TUBE AT 3 O'CLOCK!
Mollusi...

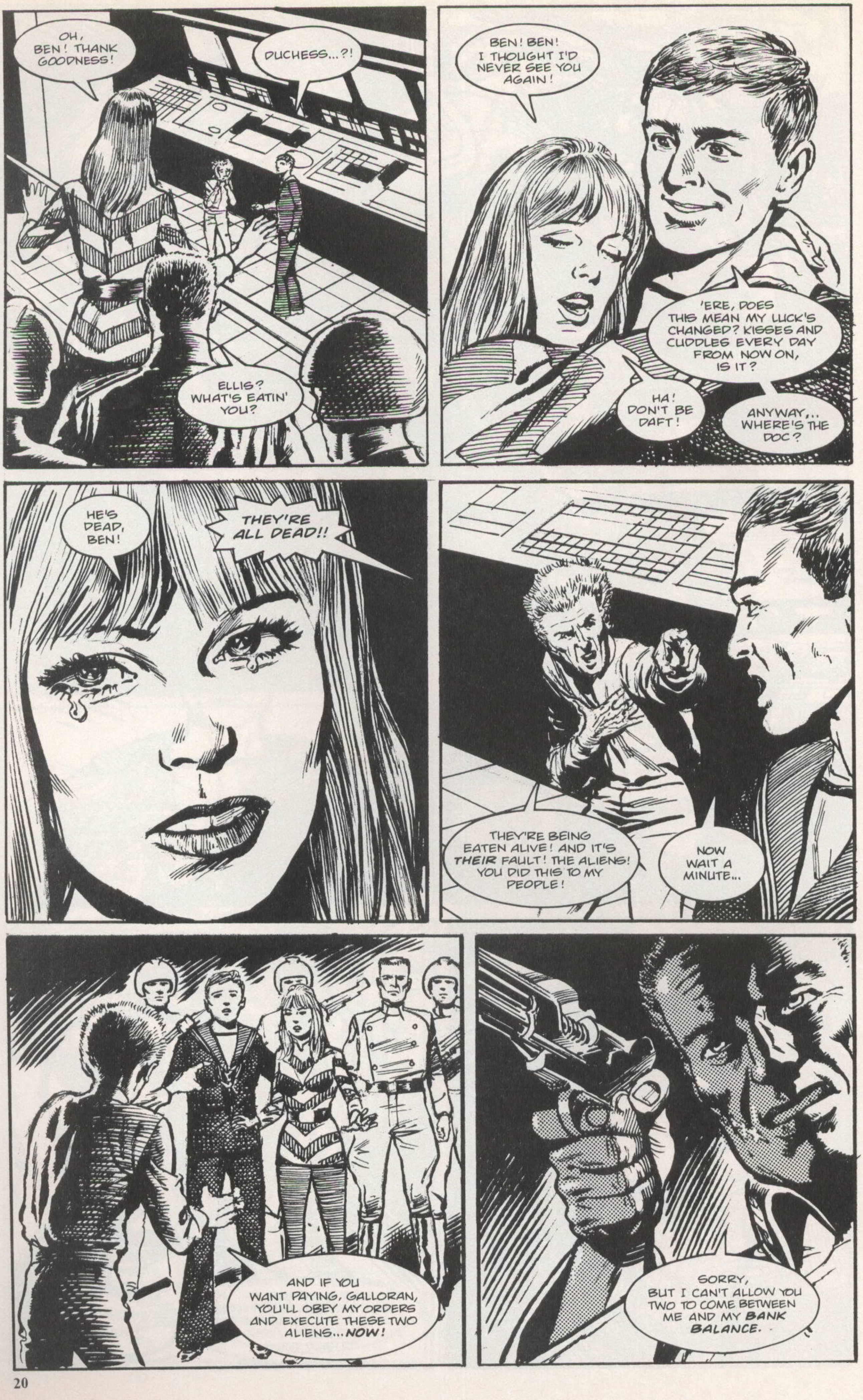

EVER HAD THAT **SINKING** FEELING?
IF I HIT THE DECK IN THAT CAN OF WORMS... PITY I CAN'T LOSE A BIT OF WEIGHT!
MAN OVERBOARD --AND GLAD OF IT!
OH NO! NOT YOU LOT AGAIN!
ORGANIC MISFIT RELOCATED! RENDER **IMMOBILE** IMMEDIATELY!
WHAT'S THE MATTER WITH 'EM? THEY KNOW IT'S A DEAD END. WHY DON'T THEY FINISH ME OFF?
EMERGENCY OVERRIDE COMMAND CALL. **DE-PRIORITIZE** ORGANIC MISFIT IMMOBILIZATION.


HEAD-C
NOBODY GETS BETWEEN ME AND MY SHIP!
SERVITON EMERGENCY OVERRIDE COMMAND CALL! FULL ASSAULT FORCE TO THIS SIGNAL POINT IMMEDIATELY!
WELL, I MUST SAY... THIS IS MOST IRKSOME.
DOCTOR, DO YOU THINK THEY'LL HELP US FIND BEN?
GOOD GRIEF! SOME KIND OF ROBOTIC LIFEFORM!
Don't, just don't!
NOT BAD, MELTHORPE. HANDY FRIENDS TO HAVE.
WHAT DID YOU CALL THOSE BEASTS? MOLLUSI?
I TAKE IT YOU'VE ENCOUNTERED THEM BEFORE. BUT WHAT, PRAY, ARE THEY DOING HERE, MY GOOD MAN?
SCIENCE
FORMER
DOCTOR! THE TARDIS!!
The Ship...


SHHLLLLLLL
HEAD-C
GIVE IT BACK!
DOCTOORRR!!
G'SHHLLLLLLLURCH
BELOW GROUND, BEN IS **STILL** FINDING THE TRUTH HARD TO DIGEST...
THE NUTRITIONAL REQUIREMENTS OF THE MOLLUSI YOUNG ARE INCREASING.
ANOTHER BATCH OF **CRYOGENIC APRESARIANS** MUST BE PREPARED FOR CONSUMPTION.
This is disgusting.
WE MUST OVERSEE LOADING OF THE NEXT BATCH.
I'LL PUT A STOP TO THIS--EVEN IF I HAVE TO PRESS EVERY FLAMIN' BUTTON ON THIS--!


STOP! THE OPERATION MUST CONTINUE!
That's it... Both of them... gone. Dead.
GONE?! THAT EGGHEAD RUNT MELTHORPE HAS CRAWLED UNDERGROUND LIKE THE WORM HE IS! RIGHT, LADY, YOU'RE COMING WITH US!
YES! I WILL COME WITH YOU--YOU GREAT HUNK OF CHAUVINISM! BUT ONLY BECAUSE THERE'S NOWHERE ELSE TO GO! ALL RIGHT?! THIS IS THE 1960'S, YOU KNOW!
MEANWHILE, THE DOCTOR'S FATE IS FAR FROM SEALED...
INSIDE THE BRUTE'S STOMACH-- BUT STILL ALIVE, HM? IF ONLY I COULD REACH THE SHIP... GAAH! NO GOOD!


FIND-WAYS-TO-FEED-USSSSS.
WHAT? UNCANNY! IT'S THE STOMACH JUICES... TOUCHING MY MIND. TRYING TO ALTER THE WAY I'M THINKING.
FIND-WAYS-TO-FEED-USSSSS.
SO, YOU THOUGHT I WAS A LIKELY CANDIDATE FOR INDOCTRINATION, EH? WANTED ME TO DO YOUR THINKING FOR YOU? I REFUSE! I SHALL PIT MY WITS AGAINST YOU!
...AND ANYWAY, THERE ARE TOO MANY SECURITY LOCK-OUTS IN THE SYSTEM. YOU COULD NEVER STOP THE PROCESS!
BUT SURELY WE'VE GOT TO GIVE IT A TRY!
THESE ARE YOUR PEOPLE, AREN'T THEY? HOW CAN YOU STAND BY AND LET THEM GET EATEN ALIVE... OR ASLEEP, OR WHATEVER STATE THEY'RE IN?
IT HAS TO BE DONE. "FIND WAYS TO FEED US." I ALTERED THE CRYOGEN PROGRAM AND SET IT IN MOTION. IT HAD TO BE DONE...
EH?!
MY BROTHERS AND SISTERS... WHAT HAVE I DONE? I'VE BETRAYED YOU ALL... I... I HAD TO... FIND WAYS TO FEED THEM.


OH, BEN! THANK GOODNESS!
DUCHESS...?!
ELLIS? WHAT'S EATIN' YOU?
BEN! BEN! I THOUGHT I'D NEVER SEE YOU AGAIN!
'ERE, DOES THIS MEAN MY LUCK'S CHANGED? KISSES AND CUDDLES EVERY DAY FROM NOW ON, IS IT?
HA! DON'T BE DAFT!
ANYWAY,... WHERE'S THE DOC?
HE'S DEAD, BEN!
THEY'RE ALL DEAD!!
THEY'RE BEING EATEN ALIVE! AND IT'S **THEIR** FAULT! THE ALIENS! YOU DID THIS TO MY PEOPLE!
NOW WAIT A MINUTE...
AND IF YOU WANT PAYING, GALLORAN, YOU'LL OBEY MY ORDERS AND EXECUTE THESE TWO ALIENS... **NOW!**
SORRY, BUT I CAN'T ALLOW YOU TWO TO COME BETWEEN ME AND MY **BANK BALANCE.**

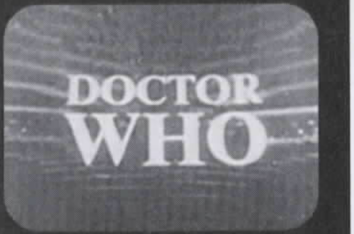
THE ICE WARRIORS

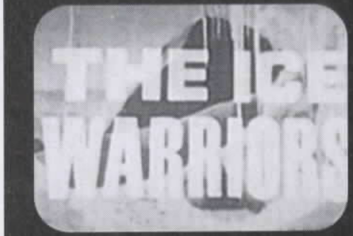
SIX

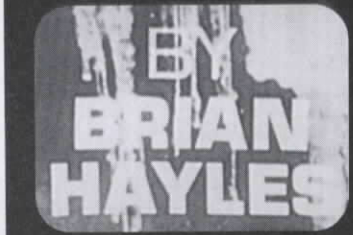
by Brian Hayles

directed by
Derek Martinus

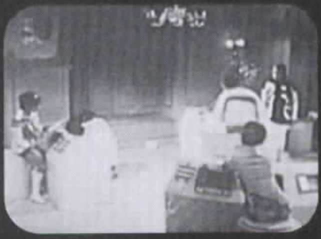
transmitted
16th December 1967





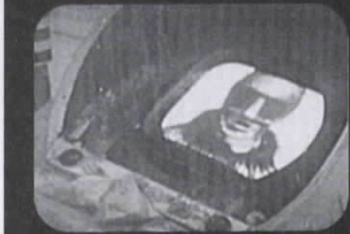


Control room staff continue to monitor the advancing glacier when . . .



. . . the Martians' sonic cannon strikes the house. The panic-stricken staff dive for cover as debris falls around them. "The records wing," cries Walters, "it's gone!" Warning sirens fill the air, adding to the confusion.

The video communicator signals an incoming call. Clent quickly responds and is greeted by the face of a Martian. "Leader Clent," Varga rasps. "Surrender or die."



A stunned silence falls across the control room. "No, I refuse. You can't destroy us," Clent blusters. "Must I fire again?" the alien hisses. Walters informs Clent they couldn't withstand another blast from the alien weapon.

"I will agree to talk," says Clent, playing for time. "Nothing more." Varga accepts the offer of dialogue but warns there must be no treachery on Clent's part. "There will be no traps or conditions," Clent agrees.

"Can we trust him?" asks a concerned Miss Garrett. "We have no choice," says Clent. "He has the best argument on his side – that gun!" Miss Garrett suggests they bluff the alien. "How?" asks a curious Clent.

"We could threaten to destroy the glacier and his ship with it," she says. Clent ponders the proposal. "Yes, possibly," he muses. "Why can't we do it sir?" Walters asks in desperation. "It's our only chance of survival."

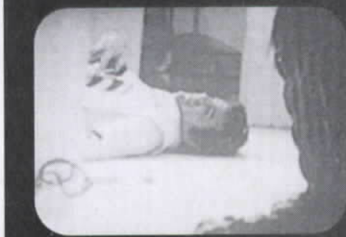
Miss Garrett reiterates the computer's position. "I know all about that," says Walters, "but it doesn't exactly give much thought to us, does it?"
"Walters!" Clent shouts attempting to silence the guard, but the criticisms continue unabated.

"And what good's your precious computer done anyway?" he spits. "Nothing but trouble, and it's time somebody put a stop to it." He arms himself ready to smash the machine but, before he can cause any damage, Miss Garrett fires her tranquilliser gun and Walters drops to the floor.

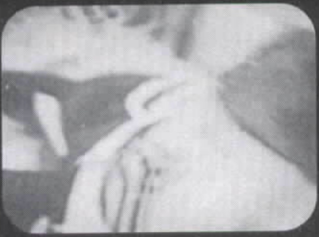
The Doctor tells Victoria that before they escape they must do something about the sonic cannon. Varga, flanked by Turoc and Rintan, bursts into the control room. "How can we help you?" asks a terrified Miss Garrett.

"I will tell you what I want," Varga hisses, "and you will give it to me." Clent tries to defuse the tension with diplomatic protocol.

Walters, having regained consciousness, slowly aims his tranquilliser gun at alien commander.

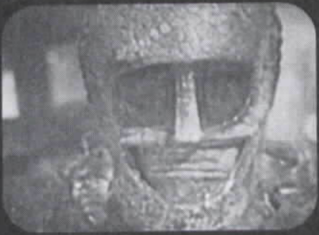


Before he can harm the Martian, Walters is killed by one of Varga's observant warriors.

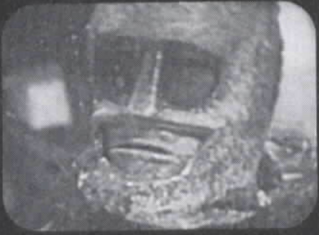


Miss Garrett and the technicians stare silently at the dead man. "So much for your word," Varga scorns. "That was not planned," says Clent. "I have one major requirement," Varga says. "Mercury isotopes for my ship's reactor. You will give them to me."

"But we don't use mercury isotopes," Clent replies, frowning. "You are lying," the alien contests. "What good will it do me?" says Clent. Varga asks what effect halting the reactor to remove the fuel elements will have. "You can't do that!" shrieks Miss Garrett.



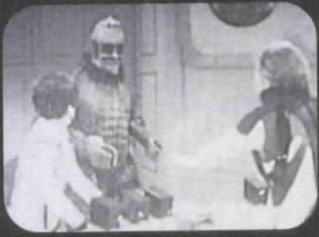
"That reactor gives us light, heat and power," protests Clent. Miss Garrett lets slip that it also powers the ioniser. Clent reiterates that the reactor does not use mercury. "I do not believe you," Varga states. "But you must," pleads Clent.



Victoria monitors the conversation. "There is only one way to find out," Varga says, and demands to be shown the reactor controls. The Doctor stops tinkering under the console and tells his companion there is a chance he can turn Varga's cannon against him.

Venturing outside the alien craft, the Doctor begins his examination of the sonic cannon. "Oh, hurry Doctor, hurry!" wails Victoria.

Clent warns Varga of the dangers of simply cutting the power to the ioniser. "The feedback effect could blast this building into a state of ion flux," he says and warns the inquisitive alien not to interfere with the fully primed controls.



"Run it carefully down to safety level," Varga orders. Miss Garrett looks to Clent who, unseen by the alien, shakes his head. Varga is aware of their quandary, but refuses to concede. "Close it down," he threatens Miss Garrett, "or you die."

Clent rushes to his colleague's defence. "She's the only person qualified to disconnect the ioniser safely," he explains. Varga rounds on Clent, asking what his qualifications are. "I'm the Leader here," Clent proudly replies. "I have the answers you need."

"I know all I need to know," Varga retorts. "If I killed you it would be no great loss to me."
"No, please!" Miss Garrett shouts, fearing for Clent's life. The Martian commander turns to the terrified woman, "Then you will do as I say," he orders.

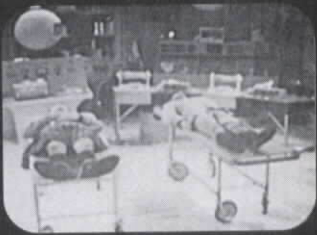
"At once!" he threatens, this time aiming his side arm at Miss Garrett. She looks to her Leader who slowly nods for her to comply with the alien's demand.

"What is it you're trying to do?" enquires Victoria. The Doctor, swamped by a mass of cables and wire, replies, "Well it's a little difficult to explain." But after giving her a quick insight into the workings of the sonic cannon he tells her his plan.

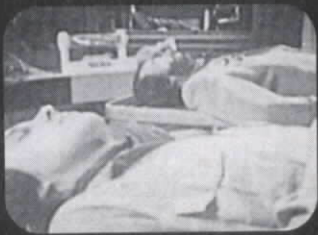
He believes the Martians have a higher fluid content than human beings, and by adjusting the gun to frequency seven, the frequency that affects fluids, he can disable the aliens without it affecting the Scientists too much.

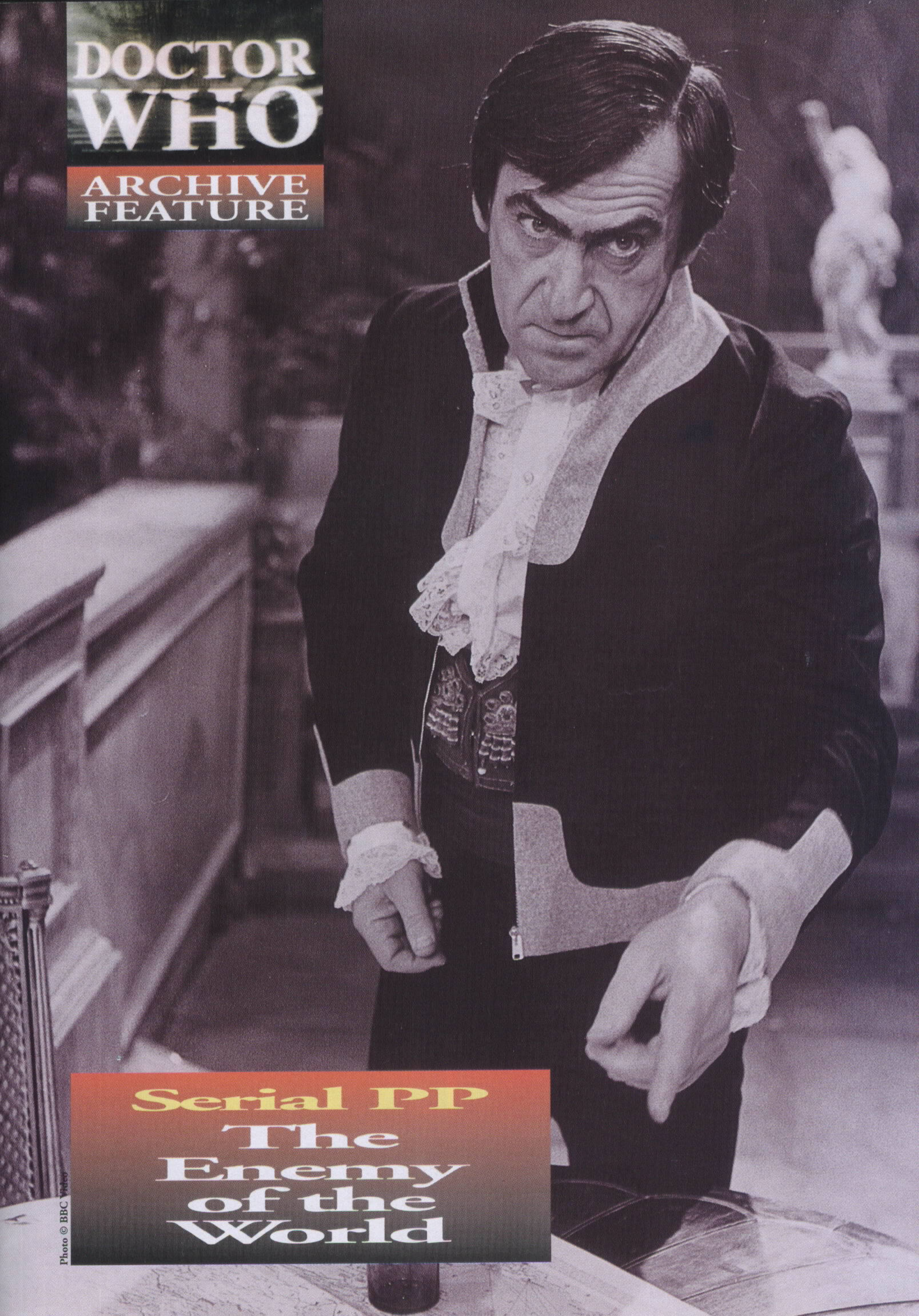
"Their helmets will trap and intensify the sound waves," he explains. "It will knock them out and leave the Scientists a bit dizzy?" asks Victoria. "That's what I'm hoping," he replies. "But there is just a vague possibility that it will kill everybody."

In the medicontrol centre, Scientist Penley and Jamie are still unconscious.



The Scientist awakes with a start. Quickly he levers himself off his trolley and checks on the young man before dashing from the room.





Serial PP
The Enemy of the World

Photo © BBC Video

Photo © BBC Video.

EPISODE 1 (drn: 23’45”)

The TARDIS materialises on a beach to the delight of the Doctor, Jamie and Victoria. They are ten miles west of Cape Arid in Australia. The Doctor is spotted by three men in a hovercraft who contact a woman called Astrid Ferrier by radio. They have seen ‘him’ and move in for the kill, despite Astrid’s assurances that the Doctor cannot be who they think he is. Astrid’s boss, Giles Kent, tells her by videolink to stop the men. As the TARDIS crew come under fire from the hovercraft, they are rescued by Astrid in her helicopter. Astrid flies the travellers to her beach bungalow in the Cedar District, but the men set off in pursuit.

At the bungalow, Astrid explains to the Doctor that he was attacked because of his resemblance to Salamander, a ruthless man who aims to become dictator of the world. She asks the Doctor to help her and Kent, but the Doctor is cautious. Suddenly, the hovercraft trio attack. One of them is shot by accident, and when the Doctor’s party escape, the other two use Astrid’s helicopter to hunt them down. The helicopter fuel tank, damaged earlier by gunfire, explodes.

The Doctor meets Kent and is shown a videowire of the Mexican Salamander addressing the United Zones General Assembly about the Mark VII Sun-Catcher, a satellite designed at his Sun Conservation Establishment at Kanowa in the Australasian Zone which is solving world famine. Leader Salamander seems to be a saviour, but Kent suspected his aims and was dismissed from his post of Deputy Security Leader for North African and European Zones. Salamander has eliminated those in his way and replaced them with his own people. Kent asks the Doctor to impersonate Salamander to get the evidence they need to expose him. The group are alerted to the arrival of Donald Bruce, Salamander’s security chief, tipped off by Kent as part of a test. The Doctor hides in an inner office and as Bruce questions Astrid about events at her bungalow, enters disguised as Salamander and asks the security chief what he is doing in Kent’s trailer.

EPISODE 2 (drn: 23’48”)

The deception fools Bruce – who thought Salamander was in the Central European Zone – and he leaves. Jamie and Victoria will travel to the Zone by rocket with Astrid and infiltrate Salamander’s inner circle. They will work in conjunction with Alexandre Denes. Meanwhile, Kent and the Doctor will observe the Research Base at Kanowa.

In Hungary, Controller Alexandre Denes is sceptical when Salamander predicts volcanoes in the stable region of the Eperjes-Tokaj range. However, all the Leader’s other predictions of disaster have been true. Salamander aims to discredit the Controller and replace him with the weak-willed Fedorin, Denes’ deputy, whom Salamander is blackmailing. Jamie takes part in a fake bomb attack on Salamander, ‘saving’ the Leader’s life and earning a job as a security guard. He also arranges work in the Presidential Palace kitchens for Victoria.

As Salamander predicted, the Eperjes-Tokaj range erupts and hundreds die. Salamander accuses Denes of letting people perish despite the warnings. Denes is arrested by the newly arrived Bruce, and learns that at his trial, Fedorin will be the chief witness against him.

EPISODE 3 (drn: 23’05”)

Denes is held under guard in a corridor, and Salamander gives Fedorin some poison to administer to the Controller’s food. Victoria starts her work in the kitchens with Fariah, Salamander's embittered foodtaster, and the cynical Australian chef, Griffin. At Kanowa, Kent and the Doctor observe the base from Kent's trailer and discuss the materials Salamander requests for his research there. The Doctor hides as Kent receives a brutal visit from Benik, the sadistic base supervisor, who threatens Kent.

Dressed as a messenger, Astrid infiltrates the Palace and tells Jamie and Victoria to create a diversion at eleven o'clock that night. She will then attempt to rescue Denes. Victoria serves Denes with his meal, which Fedorin cannot bring himself to poison. Ruthlessly, Salamander uses the poison on Fedorin instead, claiming the deputy committed suicide.

Jamie creates a diversion outside the kitchens, allowing Astrid to try and get Denes away from Janos, his guard. The plan fails: Denes is shot and only Astrid escapes. Jamie and Victoria are placed in the custody of Bruce, who now asks what Salamander was doing in Kent's office. Salamander quickly realises that somebody is impersonating him . . .

EPISODE 4 (drn: 23'46")

Astrid gets back to Kent's office in Australia, where she is followed by Fariah. The foodtaster has a hatred of Salamander, and has acquired a file of evidence proving the blackmailing of Fedorin. The Doctor and Kent join Astrid and Fariah, but then Benik's men attack the building. The group try to escape through the vents, but Fariah is gunned down and Benik recovers the file.

Salamander returns to Kanowa, angry at Bruce and Benik's handling of security. He enters the Records Room and engages the security locks. Inside, he enters a secret elevator and, donning a radiation suit, descends to an underground shelter where a group of people led by Swann are living. Salamander tells them that he has been exposed to more radiation on the surface which is still not habitable for them, although he brings them food. Swann's people believe that a radioactive war has occurred above ground – they have been in the shelter nearly five years, fighting back by causing 'natural' disasters to destroy the evil warring factions.

Kent's trailer near Kanowa receives a visit from Bruce, who discovers the Doctor making himself up to look like Salamander.

EPISODE 5 (drn: 24'22")

The Doctor senses that Bruce is unhappy with Salamander, and asks him to let him find Jamie and Victoria, who are prisoners at the Kanowa Research Station. Bruce reluctantly agrees to let the Doctor prove the Leader's true nature by impersonating him. They enter the base and take over the interrogation of Jamie and Victoria from Benik. Before revealing his true identity, the Doctor gets Victoria to show her hatred of Salamander, convincing Bruce of the truth.

Unpacking the food, Swann finds a piece of newspaper referring to holiday liners – it is only one year old. He accuses Salamander of fabricating the story of global nuclear war. Salamander says this is propaganda from murderers, but to stop Swann telling the others agrees to take him to the surface. The two men take the lift up to some natural underground tunnels, where Salamander attacks Swann and leaves him for dead.

Astrid and Kent trick the guard left on them by Bruce in the trailer and escape. Kent makes for the Research Centre, while Astrid finds the dying Swann amongst some bushes and rocks. He manages to tell her that his attacker was Salamander.

EPISODE 6 (drn: 21'41")

Posing as Salamander, the Doctor manages to enter the Records Room with an order for Benik, and Bruce has Jamie and Victoria released to call for help from his deputy, Forester. Entering the tunnels, Astrid finds her way down to the shelter in the lift and tells the shelterers that Salamander has killed Swann, and shows them that Salamander's radiation checks are faked.

Kent infiltrates the Research Centre and enters the Records Room to find 'Salamander'. When Astrid and two shelterers, Colin and Mary, arrive in the lift, it is revealed that Kent previously worked with Salamander to trick the people into the shelter. Kent was merely trying to assassinate Salamander and take control himself. Kent escapes into the lift, aiming to activate a destruct sequence for a bomb beneath the Centre.

Forester's men arrive and take over from Benik's guards as attempts are made to release the Doctor, Astrid, Colin and Mary from the Records Room. They manage to do so just in time before detonation occurs. In the tunnels, Kent encounters Salamander and is shot dead by him. Bruce sets about rescuing the other shelterers from underground.

Jamie and Victoria wait at the TARDIS for the Doctor, who arrives and indicates silently for them to take off. Jamie's suspicion is aroused, and then the real Doctor enters. Before Salamander can be put off the Ship, he activates the controls. The craft dematerialises, out of control and with the doors open. Salamander is sucked out of the TARDIS but the same force also pulls at the Doctor, Jamie and Victoria . . .

Photo © BBC Video.

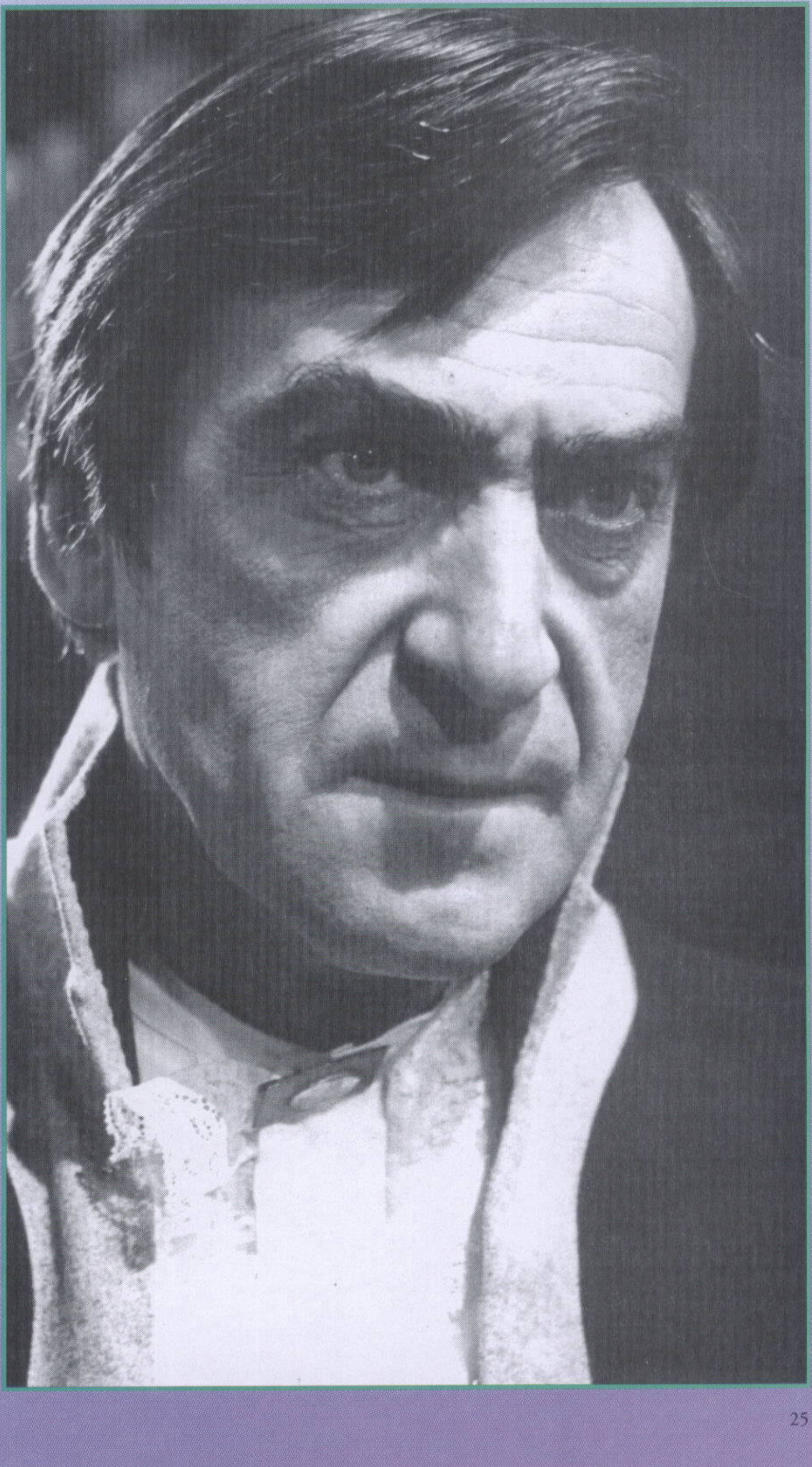


Photo © BBC Video.

David Whitaker, the original story editor of *Doctor Who*, continued his association with the programme as a writer. After completing scripts for *The Evil of the Daleks* early in 1967, Whitaker worked on the movie *Attack on the Iron Coast*, and was then offered a six-part *Doctor Who* story by producer Innes Lloyd and story editor Peter Bryant during the summer. At this time, Bryant was effectively trailing Lloyd to take over as producer at the end of the year, and had creative input to some of the serials. With the abandonment of the historical serials and the generally favourable reaction to science-fiction storylines, it had been decided to go for 'monsters' in Season Five. Whitaker's serial would be the only exception to the rule.

Whitaker's storyline was effectively a political thriller set on an Earth of the near (but unspecified) future. Indications to this in the script came in terms of direct videolinks in people's offices, references to rockets and hovercars (which were not seen on screen), the fashions and a few other items of advanced technology. The key item for the serial was that the Doctor would have a double. Patrick Troughton was to play both the Doctor and Leader Salamander, a ruthless would-be world dictator who (as the Doctor identified from his accent) hailed from Mérida, the state capital of Yucatan in Mexico. Salamander's name came from a lizard that could live in extreme heat, fitting in with Salamander's achievements with the Mark VII Sun-Catcher, through which desolate areas of Earth had grown crops again and gained him the nickname of 'Shop-keeper of the World'.

With Bryant moving up to producer, a replacement story editor was needed. The assistant story editor during the late spring and summer of 1967 had been Victor Pemberton, but Pemberton declined the offer of a permanent post, opting instead to return to freelance writing. Thus a new story editor was required to trail Bryant and then take over with the subsequent story *The Web of Fear*. This was to be Derrick Sherwin, an ex-actor and theatre designer who had just joined the BBC.

The director assigned to Whitaker's story (referred to erroneously as *The Enemy of the State* on one of the scripts) was Barry Letts, an actor and writer who had completed a BBC directors training course in late 1966. Letts had previously attempted to write for *Doctor Who*, approaching story editor Gerry Davis during 1966 with a number of proposals. These included a story about a humanoid life-form who developed into butterflies. Davis had rejected the serial as being too sophisticated, but it would later form the basis of the 1972 serial *The Mutants* which Letts produced.

Sherwin found himself working very closely with Letts to tighten up the serial. Most of this involved inserting more action into Whitaker's very dialogue-orientated thriller. Of all the episodes, Episode 3 was the instalment that Sherwin changed the least. Episode 1's opening was reworked extensively into an all-action start. Whitaker's script originally had the Doctor, Jamie and Victoria pursued through crowds at an Australian beach resort. The scenes would have been impractical to stage, so Bryant and Letts came up with the notion of instead using a helicopter and a hovercraft. Since Sherwin was soon to take control of story editing himself, he contacted an old friend of his, Terrance Dicks, who he considered a good, analytical storyteller. Dicks accepted an initial three-month post as uncredited associate story editor early in 1968. Sherwin was not keen to remain as story editor for any great amount of time, and was already planning to prepare Dicks as his successor.

One notable aspect of *The Enemy of the World* is that while the bulk of the storyline is set in Australia, it is possible that early drafts were set in Eastern Europe as with the Hungarian sections of Episodes 2 and 3. Apart from Astrid's name, this is indicated by the original names of two of the hovercraft crew in Episode 1. Tibor and Otto were given the more appropriate Australian-sounding names of Rod and Curly by Letts.

The script had various continuity points inserted into it. In Episode 1, the Doctor explained to Kent that their lack of knowledge about world events was because he and his friends had been 'on ice' (referring to the previous serial *The Ice Warriors*), and a short while afterwards, Jamie compared the sunstore project to the ioniser used in the previous serial. At one point in Episode 2, the Doctor expressed momentary alarm when he misheard Astrid's mention of an 'abandoned jetty' as 'abandoned Yeti'.

The production team assembled for the serial included set designer Christopher Pemsel (on his only *Doctor Who*) with make-up and costumes supervised as usual by Sylvia James and Martin Baugh. The location chosen for the bulk of the outdoor film sequences was the beach at Littlehampton, West Sussex where filming took place on Sunday 5th to Wednesday 8th November, 1967. The actors required on location were the three regulars along with Mary Peach as Astrid and the three hovercraft killers: Henry Stamper, Rhys McConnochie and Simon Cain. At this point, Troughton, Frazer Hines and Deborah Watling had just recorded *The Ice Warriors* Three on the Saturday and started rehearsals for the next instalment on Tuesday 7th. Hines had to be given a new contract for the six-part serial on Wednesday 25th October. The regulars did all their filming on Sunday 5th, concentrating on close-up work for their arrival in the TARDIS, the helicopter escape and Jamie's encounter with Curly in the sand dunes.

For the first time on *Doctor Who*, a helicopter was used, hired from a Birmingham aviation company. Letts also contacted an old friend of his from the navy, an ex-engineer who had developed a small prototype four-man hovercraft. A long sequence on the beach saw the arrival of the

TARDIS on the sand dunes, the hovercraft attack and the helicopter rescue in Episode 1, split over two telecine inserts. There were then four scenes shot outside Astrid's beachline bungalow, showing Rod approaching the building from inside and later the group fleeing from it. For the scenes on the beach, Letts recalls that Troughton was keen to wear a Victorian bathing costume under his usual outfit for the scenes where he went paddling. A BBC photographer was present for filming with the helicopter and attention was focussed on guest star Mary Peach. Peach's film career included *Room at the Top* and *No Love for Johnnie* as well as a spell in Hollywood.

For various long shots, doubles for the regular cast were used. Stuntman Peter Diamond appeared as the Doctor, with Richard Halifax as Jamie and Sarah Lisemore (the daughter of production assistant Martin Lisemore) as Victoria while K R Morgan also appears to have stood in for Troughton. The doubles were mainly used for the sequences of the travellers fleeing with Astrid after the attack on the bungalow.

Some of the shots in Episode 1 were filmed from the helicopter, showing the escape from the beach. This was a precarious arrangement with Letts travelling on board in an attempt to balance the weight of cameraman Fred Hamilton and his film equipment. For the rescue sequence, the regular cast reportedly expressed fears about the pilot hired to fly the helicopter who had eaten a glass at a meal the night before. Hines insisted that Watling should be seated between himself and Troughton for the flying sequences. Close-ups were filmed with the helicopter still on the ground.

Other filmed inserts included those for the end of Episode 5 showing Salamander and Astrid crossing a field near Kanowa Base, and shots of Salamander walking back across the field to reach the TARDIS on the sand dunes at night for Episode 6. A small amount of filming was also undertaken at a park, with Halifax again standing in for Frazer Hines. This formed establishing shots for Episode 2, and also back projections for the covert meetings between Jamie, Victoria and Astrid on a park bench. A brief filmed insert of three guards waiting on a fire escape outside Kent's office building was shot for Episode 4. The location used for this was the rear of Villiers House, a building on Ealing Broadway in West London used by BBC Enterprises. This formed part of the Ealing film allocation which ran from Thursday 9th to Monday 13th November, with the Villiers House material shot on Thursday 9th and Friday 10th.

SPLIT SALAMANDER

At Ealing, all the material set in the TARDIS for Episode 6 was filmed on Friday 10th and Monday 13th. This was the only occasion that the Doctor and Salamander actually met, and thus the split-screen method of filming would allow Troughton to appear simultaneously in both roles, something extremely difficult to do in the videotape studio. Work on this final sequence did not go smoothly. The idea had been to shoot the sequence with Troughton as the Doctor first on the right of the set, with the left hand half of the camera lens blocked off to stop the film being exposed. With the Doctor-half of the picture completed, the film was then rewound in the camera, and the plan was to cover the already filmed right-hand side of the frame and, after a costume change, shoot Salamander to the left of the picture. Unfortunately, the film jammed in the camera during the rewinding, so the amount of material salvageable for the finished sequence was less than Letts had hoped for (although the director later learned that he had been mis-informed about the technique and should have shot two complete frames of film to be combined by optical printing).

For his appearance as Salamander, Troughton adopted the South American accent indicated in Whitaker's script. Make-up styled Troughton's hair with a parting, and used pigments on the actor's face to alter his bone structure and give him a more sun-tanned Mexican appearance. Troughton's eyebrows were fluffed up too, so Salamander and the Doctor were not exact doubles. Diamond again doubled for Troughton, this time as Salamander, for the shots of the villain being sucked out of the TARDIS, a Kirby circus wire used to suspend the stuntman as he was pulled away.

The other Ealing material included the videowired speech given by Salamander in Episode 1, as viewed by the group in Kent's office on a backprojection screen. This was filmed with Troughton alone on a virtually empty sound stage, with the reactions of the audience dubbed on later from sound effects discs. The scene of Salamander descending to the shelter towards the end of Episode 4 was also filmed in advance of recording, along with a brief model shot of the lift capsule. A similar model shot of the lift in motion appeared in Episode 6, seen on a monitor in the Records Room.

The episodes were rehearsed at St. Helen's Church Hall close to the BBC, with four days spent on each instalment before a fifth day recording at Studio D of the BBC's Lime Grove premises. *The Enemy of the World* Episode 1 was recorded on Saturday 2nd December, 1967 where the cast were joined by the other two guest stars – Colin Douglas as Donald Bruce and Australian Bill Kerr, best known for BBC Radio's *Hancock's Half Hour,* as Giles Kent. Letts' recording scripts were very ambitious, and Martin Lisemore warned him that the running orders were more akin to adventurous ninety-minute editions of *The Wednesday Play* than a half-hour episode of *Doctor Who.* Taping took place from 8.30pm to 9.45pm on the Saturday evenings.

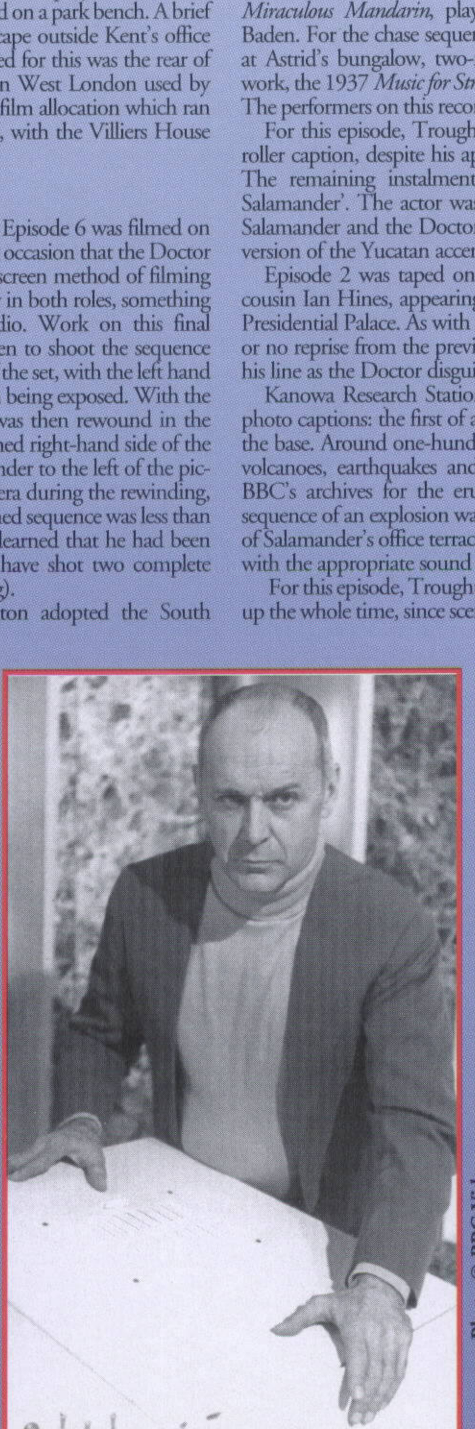


Photo © BBC Video.

There were two recording breaks during the first evening. The first came after one of the scenes with Anton, Rod and Curly, and the second was mid-way through the final scene in Kent's office. This allowed Troughton to change from being the Doctor to 'Salamander' as he emerged from the inner office in the final shots of the episode. Kent's office included a back projection screen to show Salamander's speech, and also a television monitor acting as a vidicom unit. Onto this was fed a picture of Kerr as he told Astrid to stop the hovercraft crew in Episode 1. The back projection screen was also used to project slides of those killed by Salamander (Michael Assevski, John Freremont, Lars Helvig and Ocheinu) as Kent described their fates to the Doctor.

Four feet of 35mm stock footage was acquired from Pinewood Film Studios, showing a helicopter exploding, indicating the demise of Curly and Anton (material originally shot for the 1963 James Bond film *From Russia With Love*). There was no specially composed music recorded for *The Enemy of the World* – the background tracks came from BBC stock music discs. Because of the setting for Episodes 2 and 3, Hungarian music was used, such as the works of Béla Bartók, a Hungarian composer and pianist of the early twentieth century. A fifteen second sting after the hovercraft crew talked to Astrid was taken from Bartok's score for a pantomime, *The Miraculous Mandarin,* played by the Sudwestfunkorchestra of Baden-Baden. For the chase sequence on the beach and the later action sequence at Astrid's bungalow, two-minutes forty-five seconds of another Bartok work, the 1937 *Music for String Instruments, Percussion and Celesta* was used. The performers on this record were the RIAS Symphonie Orchester Berlin.

For this episode, Troughton was credited as 'Dr. Who' on the closing roller caption, despite his appearance as Salamander in the film sequence. The remaining instalments of the serial credited him as 'Dr. Who Salamander'. The actor was very careful to differentiate between the real Salamander and the Doctor impersonating the Leader, with the Doctor's version of the Yucatan accent not being quite as harsh as Salamander's.

Episode 2 was taped on Saturday 9th December, with Frazer Hines' cousin Ian Hines, appearing in both this and Episode 3 as a guard at the Presidential Palace. As with other episodes of the serial, Episode 2 had little or no reprise from the previous instalment, merely Troughton re-enacting his line as the Doctor disguised as Salamander wearing a plain dark tunic.

Kanowa Research Station was established early in the episode by two photo captions: the first of an oil refinery and the second of a sign locating the base. Around one-hundred feet of silent 35mm film material showing volcanoes, earthquakes and buildings collapsing was accessed from the BBC's archives for the eruption of the Hungarian mountains. A film sequence of an explosion was used as a back projection beyond the balcony of Salamander's office terrace after Jamie had 'saved' him from death, along with the appropriate sound effects.

For this episode, Troughton was able to remain in his Salamander make-up the whole time, since scenes with the Doctor had him in disguise. There was however still some out of sequence recording and recording breaks scheduled. A recording break occurred after the scene in Benik's office at Kanowa where Bruce asked Benik about Salamander's whereabouts, allowing Troughton to change costume from the dark tunic into Salamander's Mexican-style outfit. Next came several scenes set on the terrace at the Presidential Palace, with a recording break after the faked bomb attack using the exploding radio telephone on Salamander's desk. After another break, both scenes set at the park bench were recorded, using Jamie's double approaching on back projection. The scene where Denes and Astrid meet at the disused jetty by the river (a two-level set showing the feet of the Guard Captain and a guard walking above them) was taped with a break at either end, and recording then continued with the final two scenes set on the terrace.

One sequence from the transmitted Episode 2 fails to appear in the camera schedules or scripts for the instalment or any other. This came after the first scene in the park, and had Astrid using a radio to contact Kent and the Doctor back in Australia. It is possible that this required the Doctor out of his Salamander make-up, and so was recorded with scenes at the end of Episode 3 the following week and inserted later.

Episode 2 used twenty-nine seconds of *Miraculous Mandarin* over five links (such as moving to scenes set in the park or at Kanowa Base). Careful use was made of sound from sound effects records such as birdsong for the scenes in the park and gulls for the sequence at the riverside jetty. A BBC photographer took photographs of Troughton in studio as Salamander for the first time, as well as Bill Kerr, Cezch actor George Pravda as Denes, comedy actor David Nettheim as Fedorin and Carmen Munroe as Fariah.

On Monday 27th November, the BBC children's magazine programme *Blue Peter* launched a competition to design a new monster which could beat the Daleks. By Thursday 14th December, the three winners from the quarter of a million entrants had been selected with help from Patrick Troughton. The winners were made into a prop/costume and shown on *Blue Peter* that day. The following day, Troughton, Watling and Hines missed some rehearsals for Episode 3 of *The Enemy of the World* to film inserts at Ealing for *The Web of Fear*. This was putting an increasing strain on Troughton in particular.

At 5.48pm on Saturday 16th December, a one-minute videotaped trailer for *The Enemy of the World* was broadcast after *The Ice Warriors* Six. Narrated by Dick Graham, it showed the Doctor and his friends watching Salamander's speech from Episode 1.

A NEW ERA

Episode 3 of *The Enemy of the World*, recorded on the same day, was the first episode of *Doctor Who* to be made on 625-line videotape. Up until then, all episodes of *Doctor Who* had been recorded on 405-line videotape, but since the inception of BBC2 in 1964, the higher definition 625-line service had been in existence.

The corridor set at the palace was an example of Pemsel's clever design which would allow one small section of a set to be used as several different venues. Here it was a single stretch of wall which, with different props and camera angles, could appear as the entrance corridor which Astrid walked down, the area in which Denes was held, or the corridor leading from the kitchen along which Victoria pushed the trolley. For this episode, Peach and Hines wore guard tunics instead of the costumes from the previous episodes.

The only scene requiring Troughton to appear as the Doctor in Episode 3, set in Kent's trailer overlooking Kanowa Research Centre, was recorded at the end of the evening to allow the actor time to change from his Salamander guise. Although recording began generally in sequence (and had no reprise from Episode 2), there were numerous recording breaks and pauses, the first three coming after the scene between Fedorin and Salamander at the wall safe, then after the scene of Denes being held in the corridor and after the scene where Victoria meets Griffin in the kitchens. The following sequence of Astrid entering the palace had four recording pauses to restructure Pemsel's corridor set. The first two shots each had Peach walking from right to left down the same stretch of corridor and turning. The third walk down the corridor involved her meeting the guard, Janos, and after the other pause, the seat for Denes was placed on the set. Recording then continued in sequence – apart from the trailer scene – up to the sequence in which Salamander poisioned Fedorin on the terrace. The final scene of the episode, again set on the terrace, was recorded directly afterwards. This allowed Troughton some time to change from being Salamander into the Doctor's costume as scenes without him were being recorded.

Recording then moved back to the scene with Jamie and Griffin in the kitchen, and then after a recording break the escape attempt with Denes was taped. Directly after this was a scripted scene that was dropped from the completed episode, making the climax of the rescue appear very disjointed. It consisted of Astrid trying to get the wounded Denes away down a corridor, but he dies, pleading with her to leave him and escape before the guards arrive. After another recording break, the scene in Kent's trailer was taped, omitting a photocaption of Kanowa Research Centre which was to be shown as the Doctor's point of view. Around forty feet of silent 35mm stock footage was again used for shots of volcanoes erupting and the subsequent lava flow as the Eperjes-Tokaj disaster was shown on a small television monitor in Kent's trailer. This set also included a specially taken portrait shot of Kerr as Kent, subsequently smashed by Benik (Kerr had posed for the portrait at a photographic studio in Television Centre on Thursday 14th December). The four musical links in Episode 3 were another fifty seconds of material from *Miraculous Mandarin*, but from this instalment onwards a different recording of the composition was used. The performers on the new disc were the Budapest Philharmonic Orchestra.

Having recorded Episode 3, Hines and Watling were given a week's holiday since they were not required at all in Episode 4. However, all three of the regular cast had to spend their free day of Monday 18th filming again at Ealing on *The Web of Fear*. Letts was allocated an evening of editing for Episode 3, which took place on Monday 18th. Editing was chaotic on the serial and Letts had to book extra time, part of a knock-on effect when the final episode of *The Ice Warriors* had to be edited during one of his sessions. As a result, the Monday 18th session ended up being devoted to Episode 2, not 3.

The Enemy of the World started transmission on BBC1 on Saturday 23rd December, and ran in the standard 5.25pm slot for six consecutive weeks. In *Radio Times* there was a small photograph of Mary Peach and a brief teaser entitled *Who's Who?* The other item on the show was about fashion, again concentrating on Peach – this time regarding her costume, which she helped design (inspired by Napoleonic fashions and the look of a highwayman). Kerr also commented on his outfit, but the most notable part of the piece was the fact that it dated the serial as being set in 2017 – fifty years into the future (a fact not referred to on-screen or in the scripts). One of the other episodes had a photo of Hines from *The Abominable Snowmen* with the cast list.

Photo © BBC Video.

THE RECORDS ROOM

Shortly after the screening of Episode 1, Episode 4 was taped at Lime Grove, starting with a twenty-second reprise from a 35mm film recording of the previous episode. Letts was finally granted his request for extra recording time because of the serial's complex nature. Instead of starting at 8.00pm and ending at 9.45pm, recording ran from 8.15pm to 10.00pm. A similar schedule was allowed for the taping of Episode 5.

A full-size capsule was built in the Records Room to match up with the model and live-action shots that had been filmed. This version was an empty tubular mechanism which could rotate to allow actors to enter its doorway. There was a late cast change in the episode with Andrew Staines replacing Terence Donovan as Benik's sergeant.

As with Episode 1, use was made of monitors on some sets as vidilinks. The Records Room had such a screen, allowing Benik to talk to his sergeant and captain outside Kent's office building before the attack, and to eavesdrop on the conversation between Astrid and Kent prior to their use of the scrambler. Again, Kent's office included a link so Kent could appear on the screen talking to Astrid. A recording break was scheduled before the scene where the Doctor and Kent arrive at Kent's office, allowing Troughton and Kerr time to move over from the trailer set. Scenes in Kent's office then continued with a fight sequence between Peach and Bob Anderson, with the stunt guard entering through the window outside the set. A second taping break came after the main scene of Benik's men breaking into the office, allowing Staines, Elliot Cairnes and Milton Johns to move to the section of exterior wall for the sequence in which Fariah is shot.

With all the initial scenes at Kent's office completed, another recording break was held to allow Troughton to change into his Salamander outfit, and taping resumed with the establishing photocaption of Kanowa Base. As with the Presidential Palace the previous week, Pemsel provided a single corridor set for Kanowa Research Centre which could be redressed and recorded from different angles. This was used for scenes of Benik checking on the guard outside the records room, again necessitating recording pauses. Aside from the Record Room, the other new sets for the episode were the main shelter area and Swann's smaller control room which was adjacent to it. Another slide caption of Kent's caravan was used to establish the final scene of the episode, during which Troughton retained his Salamander garb since he was playing the Doctor in disguise. For this sequence, a photograph of Troughton as Salamander had been prepared, and was used by Astrid to compare with her make-up work on the Doctor.

The two musical links for Episode 4 – the attack on Kent's office and Salamander's descent into the shelter – comprised fifty seconds of the RIAS Orchestra version of *Music for Strings, Percussion and Celeste.* Sound effects were used of a general exterior background for the scenes outside Kent's office building, while a suitable clicking noise was added to Salamander's fake radiation detector. In the script, the character of Colin was given the surname Redmayne and in the scripted dialogue for Episode 5, Fariah was referred to as Fariah Neguib and Fariah Neguid – although neither name was used in the finished episode.

Photo © BBC Video.

On Wednesday 27th December, *Doctor Who* received two weeks of promotion at the *Daily Mail Girls and Boys Exhibition* staged at Olympia in London. This featured a variety of monster costumes including a Dalek, a Mire Beast from *The Chase*, a Fungoid from *The Chase*, a Vaaga from *Mission to the Unknown*, a group of Rills in a tank from *Galaxy 4*, a Yeti from *The Abominable Snowmen*, an Ice Warrior and a couple of Cybermen which were mainly made from costumes seen in *The Tomb of the Cybermen* but with their chest units upside down. The three winning *Blue Peter* entries, constructed by BBC Visual Effects, were on display and some of the exhibition staff donned the Cybermen and Yeti costumes to scare the younger visitors. Troughton appeared as the Doctor when he attended the event one afternoon.

The Enemy of the World Episode 5 was taped at Lime Grove on Saturday 30th December. The new tunnel sets used towards the end of the episode were again a design of Pemsel's which allowed them to appear from different angles as alternate underground areas. Joining the extras on the instalment was Troughton's son, David, playing one of the guards at Kanowa.

Recording for Episode 5 was generally in sequence, starting with Colin Douglas re-enacting his last two lines from Episode 4. The first recording break came after the scene in Kent's trailer where the Doctor felt he could trust Bruce, and after this a cut-away close-up of Swann finding the newspaper item, with the headline 'Holiday Liner Sinks – Many Feared Lost', two scenes later was recorded. Taping then continued in sequence for the whole of the episode because Troughton could wear his Salamander costume for both his roles throughout. Towards the end of the episode, there was a recording pause between each scene, particularly during scenes set in the section of rock tunnel where Salamander attacks Swann, and in the area of bushes and rocks where Astrid finds the injured Swann. Because of this, the two scenes with Kent and Astrid in the caravan were recorded back to back before the subterranean sequences.

Little music was used in the episode. Astrid overpowering Bruce's guard, a conversation between Swann and Salamander, Jamie and Victoria at the base and scenes in the caves were backed by forty seconds of *Music for Strings, Percussion and Celeste,* while fourteen seconds of *Miraculous Mandarin* was heard in the final scene where Astrid found the injured Swann. As with other scenes at Kent's trailer, native birdsong was heard outside the caravan, and some areas of the underground shelter made use of stock computer operating-sounds dating back to the Fifties. For scenes between Swann and Salamander in the cave tunnels, the actors' voices were artificially echoed. Because of all the editing required on the videotapes of Episodes 4 and 5 and the accumulating backlog, a special eleven-hour editing session took place for these two instalments on New Year's Day, 1968.

The final instalment of *The Enemy of the World* was recorded on Saturday 6th January 1968, and began with the end of Episode 5 from a 35mm film recording. Again, an extra thirty minutes of taping time was allowed, but now starting at the earlier time of 8.00pm. Although Episode 6 was generally recorded in sequence, there were a lot of special cut-away shots left until the end of the evening, which would then be edited into the master tape. Troughton was able to appear in his Salamander costume for the whole evening, since the only scene in which the Doctor reverted to his own clothes was the climax, already filmed at Ealing.

Although the conclusion of Episode 5 had seen Astrid finding the injured Swann outside the cave in a studio mock-up of some scrubland, the scenes between the two characters at the start of Episode 6 were set in the tunnel system. A short scene in the script between the Guard Captain at Kanowa discussing the 'jammed' door to the Records Room with the guard outside was not in the finished programme. Some of the dialogue involving the release of Jamie and Victoria by Bruce was also simplified between the script and the recording.

The first recording break of the evening came after the scene in the base corridor where Bruce told Jamie and Victoria to alert Forester, with the second coming just before the scene of the Doctor entering the Records Room. This time, a television monitor was also placed in the corridor outside, allowing 'Salamander' to appear on the screen. Likewise, the Records Room retained its monitor to show the guard standing outside trying to break in and later the surviving shelterers after the explosion. Towards the end of the episode, the multi-angled rock tunnel scenes were utilised and there were lots of recording pauses for all the scenes between Kent and Salamander, culminating in a recording break before Kent detonated the explosion – a piece of BBC stock film mixed into the action with a smoke effect then superimposed.

After the bulk of the episode had been recorded, several extra cut-away shots were done for scenes in the cave and the Records Room involving monitors (so that Troughton could appear as Salamander in the cave sets on the monitor, while the Doctor was supposed to be in the Records Room watching). Another shot had the Doctor and Astrid watching Kent enter the cave system on a monitor, and in one sequence Salamander watched on a scanner in the caves themselves showing events in the Records Room. Finally, electronic interference patterns were superimposed over the filmed shots of Salamander being sucked out of the TARDIS. Twelve seconds of *Miraculous Mandarin* was used as a series of stings for scenes in the shelter.

STUDIO STRESS

Throughout production, Letts became aware of the strain that weekly recordings plus filmed inserts for forthcoming serials was having on Troughton. Talking to him on the last studio day, Letts suggested that *Doctor Who* should run for only a standard twenty-six episode season as with other series. This would allow an extra week before each new serial's recording to be spent on the filming, thus eliminating the need to overlap serials. Troughton was enthusiastic, and the suggestion was taken up by Bryant when planning the sixth recording block.

Innes Lloyd left *Doctor Who* after *The Enemy of the World.* He had been keen to move on for some time, having no particular love for science-fic- ➤

THE ENEMY OF THE WORLD

SERIAL PP

CAST

Patrick Troughton (*Dr. Who/Salamander*)† with Mary Peach (*Astrid*), Bill Kerr (*Giles Kent*), Colin Douglas (*Donald Bruce*) and Frazer Hines (*Jamie*) [1-3, 5-6], Deborah Watling (*Victoria*) [1-3, 5-6] with Henry Stamper (*Anton*) [1], Rhys McConnochie (*Rod*) [1], Simon Cain (*Curly*) [1], Milton Johns (*Benik*) [2-6], George Pravda (*Denes*) [2-3], David Nettheim (*Fedorin*) [2-3], Carmen Munroe (*Fariah*) [2-4], Gordon Faith (*Guard Captain*) [2-3], Bill Lyons (*Guard on Denes*) [3], Reg Lye (*Griffin the Chef*) [3], Andrew Staines (*Sergeant to Benik*) [4], Elliott Cairnes (*Guard Captain*) [4-6], Bob Anderson (*Fighting Guard*) [4], William McGuirk (*Guard in Corridor*) [4-6], Christopher Burgess (*Swann*) [4-6], Adam Verney (*Colin*) [4-6], Margaret Hickey (*Mary*) [4-6], Dibbs Mather (*Guard in Caravan*) [5].

† Credited as (*Dr. Who*) only on Episode 1.

EXTRAS

Peter Diamond (*Double for Dr. Who*); Richard Halifax (*Double for Jamie*); Sarah Lisemore (*Double for Victoria*); K.R. Morgan (*Double for Doctor Who*); Richard Knight (*Bruce's Security Guard*); Andrew Andreas, Harry Fielding, Ian Hines (*Central European Guards*); Paul Blomley (*Benik's Guard*); Pat Gorman, Vic Taylor, Arthur McGuire (*Guards on Fire Escape*); Tony Norman, Ken Frazer, David Troughton, Denis Balcombe, Blair Stewart (*Guards at Kanowa/Stretcher Carriers*); Pearl Hawkes, Rosina Stewart, Valerie Taylor, Ruth Harrison, Sarah Lisemore, Deborah Miller, John Timberlake, Geoffrey Obert, John Clevedon, Bill Howes, Freddie Whiles, Francis Batsoni (*People in Shelter*); Drew Borland, Charles Mylne, Eric Bird, Gary Dean, Jay Neil, Tony Franks (*Guards At Kanowa/Forester's Guards*); Peter Diamond (*Double for Salamander*).

CREDITS

Written by David Whitaker. Title music by Ron Grainer and the BBC Radiophonic Workshop. Costumes by Martin Baugh†. Make-up by Sylvia James†. Lighting: Howard King†. Sound: Tony Millier†. Film Cameraman: Fred Hamilton [1,6]. Film Editor: Philip Barnikel [1,6]. Story Editor: Peter Bryant. Designer: Christopher Pemsel. Producer: Innes Lloyd. Directed by Barry Letts.

† Credited on Episode 6 only.

UK BROADCAST DETAILS

Episode 1	23rd December 1967	5.25pm - 5.50pm
Episode 2	30th December 1967	5.25pm - 5.50pm
Episode 3	6th January 1968	5.25pm - 5.50pm
Episode 4	13th January 1968	5.25pm - 5.50pm
Episode 5	20th January 1968	5.25pm - 5.50pm
Episode 6	27th January 1968	5.25pm - 5.50pm

Viewing Figures:

Episode 1: 6.8m (89th), Episode 2: 7.6m (75th), Episode 3: 7.1m (79th), Episode 4: 7.8m (66th), Episode 5: 6.9m (73rd), Episode 6: 8.3m (55th)

Audience Appreciation:

Episode 1: 50%, Episode 2: 49%, Episode 3: 48%, Episode 4: 49%, Episode 5: 49%, Episode 6: 52%

tion, and wanted to return to producing plays. Lloyd's career at the BBC would be one that would bring him much acclaim and admiration. After serious illness and a major operation, Lloyd was able to see the rough cut of his last production, *A Question of Attribution,* a few days before his death on 23rd August 1991.

The Enemy of the World was also the point that Sydney Newman, one of the key figures involved in the creation of *Doctor Who,* left the BBC at the end of his five year contract. From reviving the BBC's output as Head of Drama, he now moved to take up a production post at Associated British Pictures based at Elstree Studios. ABPC was then taken over by EMI and the department closed, whereafter Newman returned to his native Canada to work for some years for the Canadian Radio and Television Commission, and then the National Film Board of Canada. Since the mid-Eighties, Newman has worked on a variety of writing and producing projects in Canada and England.

Episode 5 of *The Enemy of the World* was promoted by a special item in *Radio Times,* which now used colour covers. The issue for 20th – 26th January 1968 featured a large colour shot of Patrick Troughton from *The Ice Warriors* and headed *The Monstrous World of Doctor Who.* Inside there was a two-page colour article in which Gay Search learned about the work of costume and visual effects on the series with regards creating the monsters and references were made to forthcoming serials such as *Fury from the Deep* but not to *The Enemy of the World* itself.

After the transmission of Episode 6, BBC1 ran a special one-minute forty-seconds videotaped trailer for *The Web of Fear* although it had been planned to end *The Enemy of the World* with a caption slide reading *Next Week: Dr Who and the Web of Fear.*

Viewing figures for the serial were a slight improvement on those which Season Five had gained to that point – Episode 6's figure of 8.3 million was the best of the season so far. Broadcast opposite the serial were re-runs of *Sir Francis Drake* on ATV-London while ABC broadcast cartoons in *The Bugs Bunny Show* and Southern ran Gerry Anderson's latest show *Captain Scarlet and the Mysterons.*

The serial, now transferred to 16mm recordings, were purchased by ABC Australia in June 1968 and passed with a G rating in its uncut form. *The Enemy of the World* began Season Six of *Doctor Who* in New Zealand with screenings in May/June 1971.

At the start of the Seventies, the BBC wiped the videotapes of *The Enemy of the World* and destroyed all bar one of the 16mm film recordings some time after 1974. Episode 3 was selected to be kept by the BBC Film and Videotape Library as an example of *Doctor Who*'s fifth season along with *The Wheel in Space* Episode 6.

Although Whitaker's work on scripts for *Doctor Who* continued up to *The Ambassadors of Death* in 1970, he returned to dealings with the programme in October 1979 when Target Books approached him with a view to novelising *The Enemy of the World.* Keen to make a variety of changes to the original teleplay, Whitaker drafted a heavily amended synopsis (see **Doctor Who Magazine** Issue 200). He specified the date as 2030 and had the TARDIS landing in a cave. At the conclusion of the book, the Doctor was to deny Salamander an escape route via the TARDIS, leaving the world's population to execute their own justice on the Leader. Whitaker was taken ill, however, and died in February 1980 before he could begin work.

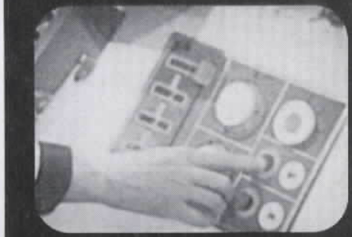
Later that year, the project was given to actor/writer Ian Marter, who novelised the story as *Doctor Who and the Enemy of the World.* His manuscript had to be trimmed down by WH Allen to make it fit the required word count. The book was also notable since Marter had Theodore Benik using the word 'bastard' – prior to this 'bad language' had never been used in the series or the novelisations. According to Marter, the cuts enforced on the novel by the publishers made the book disjointed and already unhappy with the story, the writer frequently cited it as his least favourite novelisation. The cover painting by Bill Donohue featured stylised paintings of Astrid and Kent taken from BBC photographs, after a cover of Astrid by her helicopter and a volcano by Steve Kyte had been dropped. The hardback was published in March 1981, with the Target paperback coming out a month later. The book formed part of *The First Doctor Who Gift Set* issued by Target in 1982, and was latterly numbered Book no. 24. The book was reissued as *Doctor Who – The Enemy of the World* with a new cover painting by Alister Pearson in May 1993.

As one of the several existing Patrick Troughton episodes from heavily incomplete serials, *The Enemy of the World* Episode 3 was issued on commercial videotape by the BBC in June 1991 on *Doctor Who – The Troughton Years.* At present, Episode 3 is the only existing episode of the story to be held at the BBC Film and Television Archives. Telesnaps taken by John Cura are known to exist for all bar Episode 4 of the story.

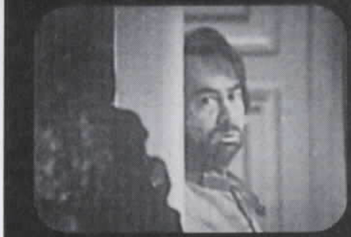
Andrew Pixley

Seconds later, Jamie opens his mouth and his eyelids flick open.

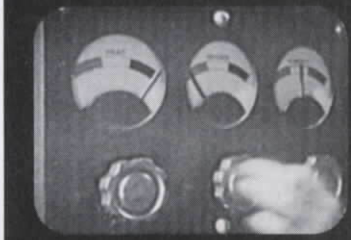
Miss Garrett informs Varga she has completed the task. "Disconnect it completely," the alien insists. After a brief and futile protest she stabs the control panel in front of her and the flashing lights behind the controls wink off.



"You'll regret this Varga," cries Clent. "At least I will live, to regret it," the Martian responds. "Now the reactor," he continues. "Shut it down quickly." Penley, outside in the corridor, listens to the warriors' intentions before slipping back from the control room.

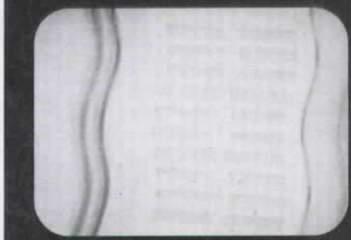


"They're perfectly at home in Ice Age conditions," says the Scientist, stopping by a wall-mounted control panel. "Well, we'll soon change all that," he says and swiftly alters the dials, turning the oxygen to minimum and the heat and humidity settings to maximum.



Penley's adjustments soon take effect. The Martians start rasping and hissing almost uncontrollably. "The heat," Varga gasps, "What is happening?" Miss Garrett and Leader Clent look to each other, lost for an explanation.

The aliens start to reel from the effect of the heat. "There is something wrong," Varga hisses, as the ventilator fills the room with a hot sticky atmosphere. Gasping for breath, he accuses Clent.



"You have tried to trick me again," he rasps, "For that you will die . . ."
The Doctor, despite Victoria's concerns, prepares to open fire on the base. "It's a risk we must take," he firmly states. "Now, cross your fingers, here we go." He activates the cannon.

The humans, clutching their heads, scream in agony and fall where they stand. The Martians, rocking from side to side, repeatedly beat their claws against their helmets as if performing a macabre dance.

The Doctor contacts the base and orders Varga to retreat or he will fire again. "You will die for this!" the Martian commander replies and, followed by his men, leaves the base. The Doctor short circuits one of the ship's control panels before making a hasty retreat himself.

The control room lies silent and the staff show no signs of life. In the Martian ship, Zondal is slowly recovering when Varga returns. The commander examines the Doctor's handiwork, "The gun – it is useless," he curses.

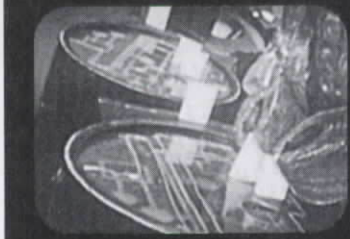
The Doctor revives Penley and orders Victoria to wait in the TARDIS. In their ship, the aliens prepare to break free as soon as the humans start to melt the ice. With a recovered Jamie, the Doctor and Penley comfort the staff and Clent orders the reconnection of the ioniser.

The Doctor informs Clent that the Martian ship is powered by an ion reactor. "That means we dare not use the ioniser at full force," Clent says. "That's our last hope gone."
"Why?" says Penley.

"Because of the risk," Clent reiterates. The Doctor points out that in this case they cannot trust the computer's judgement. "There is only one way out," Penley states. "We must over-ride the computer." But Clent still refuses to go against the machine.

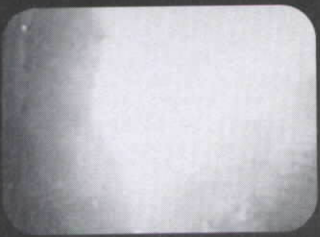
He reserves the right to consult the computer, but when fed the new information it spins and chatters incomprehensibly. "It's gone mad," says Jamie as Clent suffers a breakdown. "We will use the ioniser at full strength," says Penley, assuming command.

Zondal reports to Varga that the glacier is breaking up. Varga is more concerned that their engines are still dead. But as the ice cracks power starts to register on the ship's instrument panels. Varga orders Zondal to increase the power slowly.

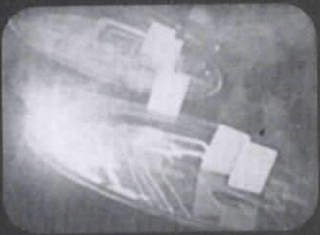


Penley operates the ioniser as the sound of the shifting glacier echoes around the room. "You're wrong, you're wrong," Clent erupts, in a panic-stricken state, "We'll all be killed!"
"It's a risk I willingly take," says the Scientist, increasing the power to maximum.

"It was not power in the engines," Varga tells Zondal as the temperature rises inside the space craft.

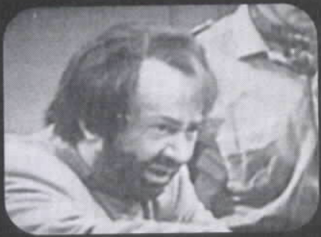


The ship starts to combust. "It was heat, our greatest enemy," Varga says. "The heat from the ioniser!"



"The heat!" Varga cries as they melt out of existence.

Penley silently waits . . .



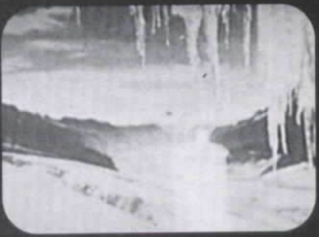
. . . along with the other technicians . . .

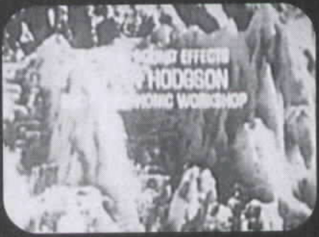
. . . and Clent, their eyes fixed on the seismograph. The needle registers only a minor explosion and sighs of relief fill the room. Penley, relinquishing control of the ioniser, prompts Clent to prepare a report. The shame-faced Leader admits it has been a privilege to work with Penley.

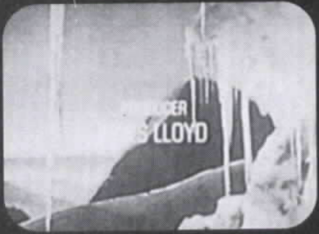
"Can't write a report though can you? It's something I've got to do for you," he adds light-heartedly, "It's something I've been trained to do."
"Without the computer?" Penley ribs. Clent, smirking, rises to his feet.

"No Penley," he proudly states, "I've always written my own speeches. And my own reports."
"Are you going to include the . . ." begins Penley, but the Doctor and Jamie have vanished. Outside the base the sound of the dematerialising TARDIS fills the air.

. . . as it slowly fades from the icy landscape.







DIRECTED BY
DEREK MARTINUS

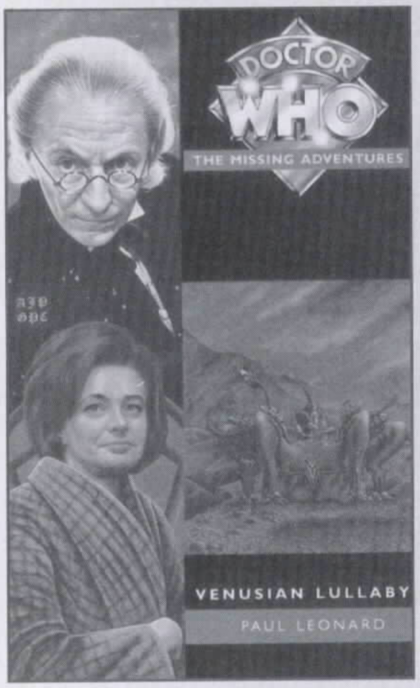
Our presentation of John Cura's telesnaps continue with the Season Four adventure, *The Underwater Menace*. This 1967 story is only represented at the BBC Video and Tape library by Episode 3, but our presentation of all four episodes begins in Issue 220 of Doctor Who Magazine. On sale 24th November.

Compiled by
Matthew Pereira

SHELF LIFE

Alien cultures that involve eating babies? Religious cults that stab kittens? Native races who torture the mind? Is Craig Hinton reviewing *Doctor Who* material or the latest 18-rated movies? All will be revealed shortly . . .

VENUSIAN LULLABY



How often has the Doctor talked about Venusians? Aside from their mention in *The Green Death*, their lullabies twice soothed Aggedor on Peladon. But, you protest, Venus is a world of acid seas and unbearable temperatures. Well maybe now, but three billion years ago it was home to an advanced civilisation. Sadly for them, the environment changed, forcing them to face the inevitable: extinction. Some took the news stoically, while others sought a way out, perhaps to their inviting blue sister planet. And one Venusian sought help from the wisest man he had ever met, inviting him to his funeral . . .

Actually managing to steer the TARDIS, the Doctor, accompanied by Ian and Barbara, arrives for the most important of Venusian rituals – remembrance. When Venusians die, their closest friends and relatives eat the deceased's brain and partake of their memories. Naively, the Doctor suggests that his companions join him in remembering. Although Ian is immune, Barbara is soon shocked to realise that she no longer has ten limbs and eyestalks, nor is she fifteen feet wide. Ian, convinced that the Doctor and Barbara have been taken over, looks for help – only to be kidnapped by Venusians who want him to help them escape.

And, just to complicate matters, a race of mysterious aliens, the Sou(ou)shi, arrive, promising to save the Venusians. Before long, all three travellers are embroiled in the social and political intrigues that divide a civilisation for which the only lullaby left is a funeral dirge.

Paul Leonard's *Venusian Lullaby* (ISBN 0 426 20424 7) is a masterpiece. The two prologues that drip with doom, death and desperation dragged me in from the beginning, before moving to the TARDIS, with an instantly recognisable Doctor, Ian and Barbara brooding over the loss of Susan (they've just left a Dalek invaded Earth of 2164). Paul has a grip on these people that rivals Dennis Spooner and David Whitaker, capturing the uncertain atmosphere of the early days to perfection.

Reaching Venus – and the explanation as to how he pilots the TARDIS *is* convincing – we are immediately immersed in a culture so alien, and yet so real, that my disbelief was immediately suspended from the highest flagpole. My one criticism of the Venusians is their names: in striving to achieve "alien-ness", Paul has given them names such as Mrak-ecado, Vivojkhil and Nohik-imaden – instantly forgettable, making it difficult to follow what is going on. But each of the Venusians has a distinctive character, as do the sinister Sou(ou)shi (how do you pronounce brackets?), a great help in following the narrative.

In creating his detailed civilization, Paul has sacrificed pace for depth, and the first half of the book – until the machinations of the Sou(ou)shi begin to surface – is rather on the slow side. It's worth persevering however, since the rest of *Vensuian Lullaby* rushes along at a break-neck and entrancing pace.

The major themes of this novel are death and remembrance, and Paul never forgets this, weaving them into every chapter. The result is a tour-de-force of desperation and hope, tension and salvation. This is one lullaby that won't send you to sleep.

That's two corkers out of the three *Missing Adventures* so far – let's hope the next one can match up . . .

Pros:
The detailed civilisation
Excellent characterisation
The quality of the prose

Cons:
The easy-to-forget names
The slow build-up

Verdict: ☆ ☆ ☆ ☆½

ST ANTHONY'S FIRE

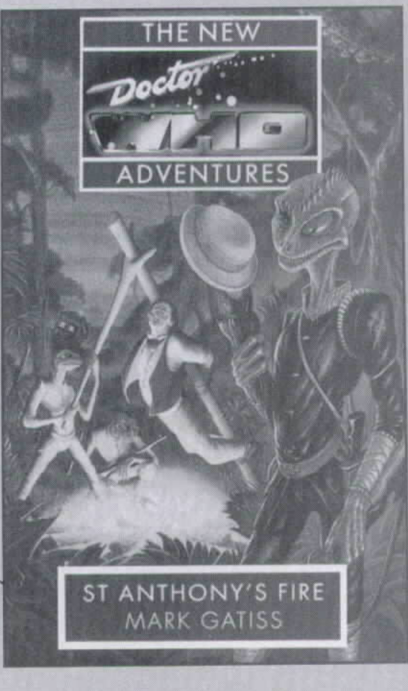
On the planet Betrushia, fifteen years of bloody and genocidal civil war are coming to an end. Or are they? While the opposing forces of the Cutch and the Ismetch are laying down their arms, other protagonists are entering the fray, wielding powers far beyond the Betrushians' comprehension. Is it the coming of the mythical Keth, or something even worse?

Meanwhile, Ace is in a funny mood. Seeing that she needs "time to think", the Doctor and Benny leave her on the idyllic planet Massatoris, before setting off to do a bit of sightseeing on the ringed planet of . . . Betrushia. Inevitably, they are captured: Benny by the Cutch, and the Doctor by the Ismetch, who have a very nasty fate in store for him – just look at Paul Campbell's vivacious cover to see what that is. But all this pales into insignificance compared with the nemeses which are converging on Betrushia. As an aeons-old horror emerges from beneath the ground, an equally deadly enemy hangs in space – an enemy that brings the salvation of Saint Anthony's Fire . . .

After Mark Gatiss's treatise on nostalgia (the excellent *Nightshade*) I had high hopes for his second *New Adventure, St Anthony's Fire* (ISBN 0 426 20423 9). The characterisation is outstanding – the regulars are all in fine fettle, and Mark has a handle on Benny that should be the benchmark for writing her. The Betrushians that we meet are equally well defined: embittered army officers, eager young soldiers, devoted holy men . . . but they are all representatives of an alien culture that is nothing more than twentieth century humanity given scales and claws. The problem is, having just been immersed in the truly alien world of the Venusians, I've been spoilt. I know how difficult it is to create a really alien race, but Mark doesn't really seem to have tried with the Betrushians. Then again, the really interesting characters are all in the human Church of Saint Anthony. Imagine a warped form of Catholicism that believes that true salvation comes from pain and suffering, cardinals who impales kittens through the throat for pleasure before eating babies, and bishops who seeks sexual gratification from their acolytes. Mark has assembled a troupe of distasteful grotesques that are a perverse joy to behold, even if their collected psychological problems would keep Freud and Jung busy for centuries.

So there are no real problems with the *dramatis personae*. And the writing cannot be faulted, as Mark has a compelling and witty prose style that holds its own against the Cornells, Lanes, Ormans et al. No, the real problem with *St Anthony's Fire* is the plot. It is sooooo boring.

I can see why this book looked good in outline: an alien race with deep religious beliefs, con-



➤

fronted by both their own personal devils and pseudo-Catholic warriors whose idea of converting a civilization is to destroy it. But the separate parts of the plot don't really relate to each other: Plot One: the Betrushians fight for peace; Plot Two: the followers of Saint Anthony are on their way; Plot Three: the legacy of Betrushia awakens. All three themes are excellently thought out, but only the flimsiest of threads connect them, and these connections just don't stand up under examination. My attention flagged a third of the way through the book, and I had great difficulty sustaining my interest from then on – not a good sign.

St Anthony's Fire is chock-a-block full of brilliant and original concepts. It bursts with well-rounded characters. It's compellingly written. It's just dull, I'm afraid.

Pros:
The characters
Ace's fate

Cons:
Dull plot
Redesigning the TARDIS – why?
The climax

Verdict: ☆ ☆

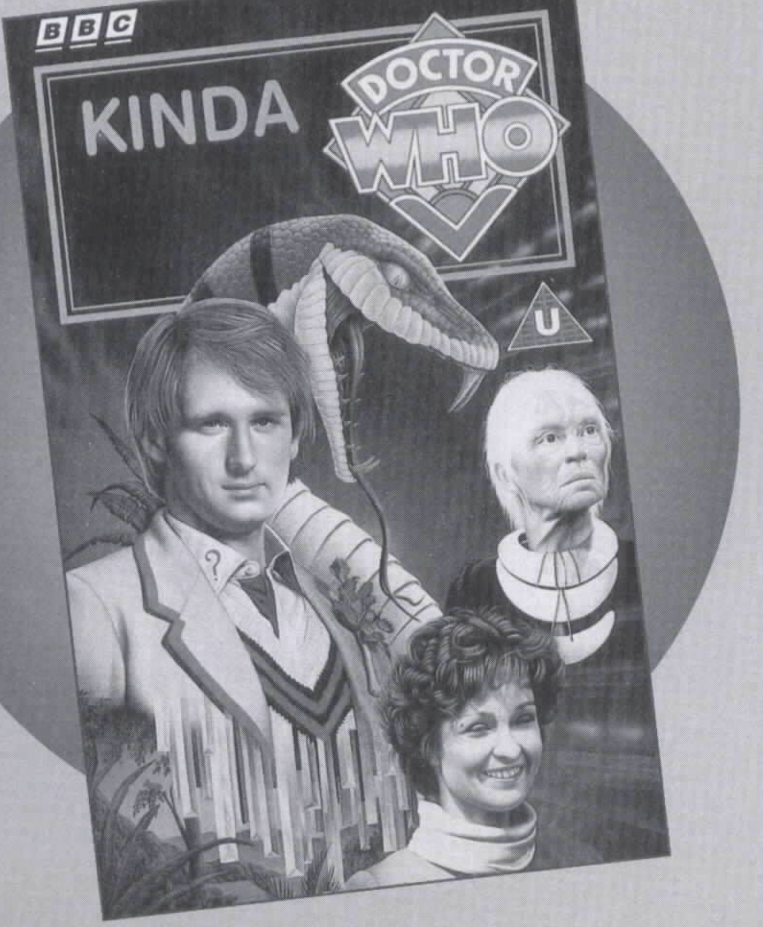
KINDA

The planet Deva Loka is a paradise, a new Eden populated by primitive but friendly natives. An ideal candidate for colonization by humans desperate to escape overcrowding, one might think. But the survey team sent to assess Deva Loka soon encounters problems that suggest that all is not right in paradise: members of the team go missing, and when the Doctor, Adric and Tegan arrive (Nyssa has a headache, effectively writing her out of the proceedings) they are immediately apprehended as the obvious culprits by the pith-helmeted old colonial Sanders and the decidedly unhinged Hindle. Only the scientist Todd fights their corner, but all of them are about to come face to fang with the serpent that lurks in Eden – the Mara.

When it was first broadcast in 1982, *Kinda* was something of an oddity. Following the straightforward *Four to Doomsday*, it was as far from traditional *Doctor Who* as you could get.

The plot operates on two distinct yet intertwined levels: the straightforward story of Earth colonialists biting off more than they can chew, and the psychic nightmare of the Mara, as it corrupts its victims through their subconscious fears. These two themes meet with the eponymous Kinda, the telepathic aborigines of Deva Loka. Possessing a deeper knowledge and wisdom than the apparently civilised humans, the Kinda's attempts to bring the officers into their psychic union has unforeseen results: the joining snaps Hindle's fragile mind, leaving it prey to the Mara. All jolly good fun, with a whole load of Buddhist allegory thrown in for good measure. For those of us used to Robert Sloman's heavy-handed attempts at the same – *The Green Death, Planet of the Spiders* – *Kinda* gently instructs while it entertains. Anyway, it must have been popular, since it spawned a sequel, *Snakedance*, the following season (and also due for imminent release by BBC Video).

The acting is sterling silver across the board (apart from Matthew Waterhouse's amateur Adric): hats off to John Nathan-Turner's guest star policy, with Richard Todd and Nerys Hughes as Sanders and Todd, and a youthful Simon Rouse (DCI Meadows from *The Bill*) acting his socks off as Hindle. His portrayal of a man descending into madness is chilling and all too convincing. But this month's Oscar goes to Janet Fielding. Always reliable, she surpasses herself in *Kinda* with her ruby-lipped seductress stealing the show. And there are charming appearances by Anna Wing (*EastEnders*' Lou Beale) and the late Mary Morris (who seems to have been in every telefantasy series going). Topped off with Lee Cornes' enigmatic Trickster, the whole production has the feel of an RSC play. The letdowns are minor: the manifestation of the Mara is risible, with a floppy rubber snake completely failing to encapsulate the evil that has been prefigured throughout the story. And the sets – survey base and forest – are definitely on the plywood and plastic side. But these are peripheral: *Kinda* is a charming and evocative story, with Davison well into his stride as the Doctor. And, hopefully, we can watch the sequel in a few months!



Pros:
Janet Fielding
The outstanding acting
Janet Fielding again

Cons:
The rubber snake
The cheap sets

Verdict: ☆ ☆ ☆ ☆

SHELF BRACKETS

Dreamwatch Issue 1

After one hundred and thirty issues, the highly popular telefantasy magazine DWB is no more. In its place comes DreamWatch, a complete revamp which publisher Gary Leigh feels "is long overdue." He hopes to make his new venture more accessible, losing the miniscule typeface that made recent issues of DWB a myopic's nightmare. I confess to being very fond of DWB, with its mixture of Doctor Who, Star Trek and any other telefantasy series you could mention, and DreamWatch is no different. Sporting a snazzy new layout, it draws upon the latest ideas in magazine design, and is neither too busy nor full of annoying white space. The premiere issue contains all the latest news from the UK and the US, and has features which range from Doomwatch to Japanese Manga. The regeneration has been a successful one, and its ever-increasing popularity can only be guaranteed. My only complaint is the new logo, but I am assured that it will grow on me. I sincerely hope so!

Doctor Who and other classic Ron Grainer Themes (PLAY 008)

Play It Again records have compiled over eighty minutes of Ron Grainer's vast contribution to the theme music of British television, including Tales of the Unexpected, Maigret and, unsurprisingly enough, Doctor Who. The one thing that should make this CD stand out for Doctor Who fans is the inclusion of an unreleased "disco" version of the theme to complement the more familiar original one. Unfortunately, there is nothing about this "previously unavailable in the UK" version that stands out: releases such as Variations on a Theme, The Worlds of Doctor Who and Cybertech have featured reworkings of this seminal classic that are head and shoulders above Ron Grainer's second attempt, and the result is that this version comes across as being slightly amateurish. While I would recommend this CD for its wealth of other themes, only completists should buy it for its Doctor Who content. And it has the most appalling cover!

DOCUMENTARY EVIDENCE

The thirtieth of Reeltime's *Myth Makers* tapes shines the spotlight on Caroline John, who played scientist Elizabeth Shaw in Season Seven. I have always felt that she has been overlooked in favour of the more "popular" companions such as Jo or Sarah-Jane, and this tape sort of rebalances that. I say sort of because there's something not quite right about the whole thing.

The basic theme for this *Myth Makers* seems sound enough: a guided tour of the locations used in Caroline's stories. Unfortunately, this is a major cock-up: she doesn't really remember them, mainly because she wasn't actually there! For some reason that I cannot fathom, Keith has chosen to film the interview in places that mean absolutely nothing to the subject. The redoubtable Nick Briggs valiantly attempts to salvage the situation, but his constant prompting for anecdotes simply makes the entire situation that much more ridiculous, as Caroline turns blue and appears to enter the first stages of hypothermia.

Things brighten up a bit when we reach what I presume is Caroline's home: relaxing in the garden, she enchants with detailed recollections of her career, recollections which reminded me very much of Louise Jameson's early years in the theatre. She clearly worked very hard to establish herself as a stage actress, building up from touring parties to prestigious roles under the greatest names in theatre history. Ms John brings all of this alive, with a vivacity that she was never really allowed to let shine as Liz Shaw, yet this all serves to make the reason why she was eventually picked for *Doctor Who* that much more distasteful: despite her obvious talents as an actress, she was spotted because of some bikini shots that she had taken. All of this only proves how fickle the acting profession really is.

Her remembrances of Season Seven are both entertaining and enlightening, as she explains that the only way to get a poor scene reshot was to swear – a lesson taught to her by Jon Pertwee. Pertwee also backed her up when she protested that Doctor Elizabeth Shaw would not go potholing in a mini-skirt and high heels – an argument that she won, as *Doctor Who and the Silurians* attests. But this interview does dispel one of the great myths of *Doctor Who*: she left the series because she was pregnant, not because of any disagreement.

The overall impression that I received from her time as a "*Doctor Who* girl" was that Season Seven was shot as a drama series, rather than as *Doctor Who*, and I feel that I would have learned a darn sight more about this transitional era of the series if Caroline John hadn't been dragged out to locations about which she knew nothing and was then allowed to freeze to death.

Myth Makers 30 doesn't work for me, I'm afraid: not only did I feel for Caroline as she started turning blue, but I winced at the shoddy editing as she repeated exactly the same story twice for good measure. Not one of Reeltime Productions' better offerings.

Pros:
Caroline John's theatre background
Backstage anecdotes

Cons:
Caroline being sent to places she didn't know
The appalling editing

Verdict: ☆ ☆

More than Thirty Years in the TARDIS is Kevin Davies' "director's cut" of his own documentary, screened on BBC1 last November. At the time, rumours abounded as to the atrocities inflicted on the documentary, such as the loss of a number of the rare clips and most of the specially reconstructed scenes. The rumours were soon superseded by another rumour: that Kevin was reworking the documentary for the thirty-first anniversary, but is this ninety-minute rework really worth the wait?

Kevin has split the documentary into three "episodes": *Doctor Who and the Daleks; Monsters and Companions* and *Laughter and Tears Behind the Scenes* – each one ending with a cliffhanger followed by some nostalgic and quaint advert breaks.

Much is familiar from the televised version, but we are spared some of more embarrassing bits, such as most of Toyah Wilcox's endless PVC fetish. And very little actually turns up in the order in which it was first transmitted, making the whole thing fresh.

Unlike the televised version, *More than Thirty* . . . definitely shows that someone with a real love of the series is at the helm, with a great deal more coherence to it. Most of the time.

It begins with a boy (Josh McGuire) running through a combination of classic moments from the series and clever reconstructions, as in the televised version, but in this reworking it has become a continuing theme, although the idea isn't entirely successful . . .

The documentary is packed full of interviews with worthies and not-so-worthies: Barry Letts, Terrance Dicks, Eric Saward and Philip Hinchcliffe. And then there are the *Pebble Mills* and *Blue Peters* and . . . There are so many good things about *More than Thirty Years* . . . that I don't know where to begin – not only because I am spoiled for choice, but also because I don't want to spoil the surprise as Kevin pulls yet another rabbit from his hat. But if the following teasers don't having you queuing up outside Smiths to buy a copy, I don't know what will!

Prepare to witness:
The Emperor Dalek's throne room
Untransmitted scenes
Pertwee defending Ray Cusick's position as creator of the Daleks in the face of a perplexed Ann and Nick
Reconstructions of both films
A behind the scenes look at a regeneration
Well, is your appetite well and truly whetted?

To be honest, Kevin could have threaded together ninety minutes of unconnected clips, reconstructions and interviews, and most people would have been satisfied. *More than Thirty Years in the TARDIS* is most definitely not that, but it does have a few problems. The first is the one I mentioned earlier: it occasionally loses direction because the running theme isn't strong enough or visible enough to keep it all together. And then there are the segments of Sylvester McCoy and Sophie Aldred running around – what on earth was the point of that, Kevin?

But my major niggle concerns the end of the documentary. Whereas the televised version came to a definite end, the video doesn't seem to know where to stop, as climax after climax happens without rhyme or reason – it's almost as if Kevin had so much material he just didn't want it to come to an end.

More than Thirty Years in the TARDIS is well worth the wait, and the only disappointment is that I was left wanting more, convinced that there was more to see. Well, Kevin, is there going to be an *Even More than Thirty Years in the TARDIS*?

Pros:
The reconstructions
The rare footage
The out-takes
Need I say more . . . ?

Cons:
The indecisive ending

Verdict: ☆ ☆ ☆ ☆

Timelines

Compiled by Gary Russell

THE LAST WORD . . .

Now that the recent problems with the *Doctor Who* Appreciation Society membership department are well on the way to being solved and we, Dominitemporal Services Limited (please note we are now a separate company of which only twenty-five per cent belongs to the DWAS) have brought *PanoptiCon '94* to a successful conclusion, I should like to scotch various rumours which have been circulating in fan publications.

1) The DWAS continues to be recognised by the BBC and BBC Worldwide (formerly Enterprises) as the *only* official fan club in the UK.

2) Neither the DWAS nor DSL is in any kind of financial difficulty at present. As a matter of policy, we can no longer announce our *PanoptiCon* guest list in advance because of the disappointment caused when a guest "confirmed *subject to professional commitments*" drops out at the last minute. Contrary to recent rumours that this year's event would be low-key, those fans who attended were graced with three of the surviving Doctors and five popular companions.

3) Both the DWAS and DSL continue to be run by groups of individuals in their spare time and allowance must be made for this fact in assessing the service provided. Our intention is to continue and expand that service for the foreseeable future.

Andrew Beech, Director
on behalf of Dominitemporal Services Limited

QUESTION TIME

Having been a regular reader of **DWM** since Issue 1 of the **Weekly**, I really must congratulate you on such an excellent publication. Congratulations also to Andrew Pixley on his excellent archives, but now I have some questions.

1) In the *Survival* archive in this **DWM Summer Special** Gareth Hale is credited as Len and Norman Pace as Harvey but Jean-Marc Lofficier's *Programme Guide* has them the other way around. Who is right?

2) In Issue 196 the archive on *The Celestial Toymaker* features a photo of Steven on page 24 and another character. Who is this?

3) In Issue 217, in the Lalla Ward interview, could you please tell me which story the picture at the top of page 6 comes from and the picture at the top of page 11 in Issue 216?

4) In the documentary *30 Years in the TARDIS* a clip is shown of Ace hiding behind a sofa. Another clip has her looking for her rucksack, wearing the remainder of Tom Baker's scarf. Which stories are these from?

Samantha Goodwin
Southampton
Hants.

Okay, here we go. 1) We're right and unfortunately J-M L isn't. 2) The character throwing the bucket is Sgt Rugg, played by Campbell Singer from the third episode. 3) Page 6, Issue 217 is from The Creature from the Pit *and Page 11 of Issue 216 is from* Delta and the Bannermen *(that's Ray and Burton with the Doctor). 3) The sofa clip is from* Remembrance of the Daleks *while the scarf clip is from* The Greatest Show in the Galaxy.

NOVEL NOTES

The new series of Virgin's *Missing Adventures* seems to have got off to a cracking start with *Goth Opera* and it's good to see that the previous Doctors are also being featured in the **DWM** comic strips. However, it would help if the writers stuck to the continuity of the series and set their adventures in the gaps between the stories that exist. *Goth Opera* is set between *Snakedance* and *Mawdryn Undead* – which is fine except that at the start of *Mawdryn* Tegan starts moaning about the Mara, suggesting that the TARDIS has just left Manussa. If Paul Cornell wanted to feature Tegan and Nyssa, why not set *Goth Opera* after *Arc of Infinity*? Similarly, I note that the comic strip in **DWM** 218 features Ben and Polly and the First Doctor. How?? As *The Smugglers* telesnaps illustrate, there is no gap between *The War Machines* and *The Tenth Planet* – the three stories follow each other.

Ross Andrews
Belfast,
Northern Ireland

There is a certain degree of dramatic license necessary when fitting stories between televised adventures. Neither Ben nor Polly are wearing the same clothing under their parkers in The Tenth Planet *so it is possible (maybe not probable) that they are somewhere else cold at the end of* The Smugglers *and quite a few stories occur before reaching the South Pole. Likewise, Paul Cornell surmises that rather than spoil a link between* Snakedance *and* Mawdryn, *he has provided an opportunity for someone to write a third Mara story!*

While *Goth Opera* is the first original *Doctor Who* novel to feature the Doctor at a point before his seventh incarnation, it was also the first to feature a real, identifiable British town away from the south east of England: Manchester (the Bristol of *Bloodheat* is not the proper city of course).

As a *Doctor Who* fan, I was pleased at the result. As a Mancunian, I wish Paul Cornell hadn't bothered. The opening paragraph describing the effect of the lights across the city is about as picturesque as it gets, and even that describes the notorious

Data Coils

Regrettably, **Doctor Who Magazine** is no longer able to offer the **Data Coils** service, so please do not send any further submissions or monies.

PERSONAL

FOR SALE – Old Doctor Who Monthlies. SAE to 24 Fifth Avenue, Densvilles, Havant, Hants PO9 2PL.
***DW*/ANDERSON/*TREK* COLLECTION SALE.** R Cheadle, 'Copperbeach', Frith Common, Tenbury Wells, Worcestershire.
SALE – Includes postcards/autographs. SAE 253 Keighly Road, Colne, Lancs BB8 7HA.
***WHO/TREK* SALE** – Reasonable prices. SAE to Graham Clewes, 45 Redstone Drive, Highly, Shropshire WV16 6EQ.
***WHO* SALE** – hundreds of items including rare ones. SAE to David Willcox, 192 Blaisdon, Yate, Bristol, Avon BS17 4TS.

EVENTS

AYL-CON – 18th/19th February 1995. Forte Crest Hotel, Birmingham. SAE for details: PO Box 85, Amersham, Bucks HP7 9QZ.
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CLUBS

Please tell clubs you saw their address in **DWM** and *always* enclose a stamped addressed envelope. Please allow 28 days for reply. The listing of a fan club in Data Coils does not constitute an endorsement of their services by **DWM** or Marvel UK.
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Moss Side district as a major part of Manchester. It goes downhill from here as Manchester seems to be a grim, dirty, smoggy city with a homeless person in every doorway and a crime problem of epidemic proportions.

I don't wish to seem like the batty old person who watches *Fawlty Towers* and then complains it's not representative of Torquay – Manchester does have problems, like every other city worldwide. I could put up with all of that if the novel didn't pander to popular prejudice – Paul's Manchester consists only of the city centre and a handful of its worst districts; it's unrepresentative of the whole and it seems that Paul must have done his research by talking to Manchester University students.

He also missed out a few opportunities – if it's late 1993 there should have been faded "Manchester 2000: the British Olympic bid" banners hanging from every lamppost. The beautiful architecture is ignored almost completely – the town hall being brushed over as having a "gothic shape" and the Doctor and Tegan never approach the buildings that they would have done following Paul's directions: the unique Central Library, the Midland Hotel and GMex.

Despite all these moans, I'm optimistic for the future of *Doctor Who* novels. Storywise *Goth Opera* was by no means a disaster and I hope future authors realise that there is more to Britain than London and a few mythical villages.

Simon Jerram
Audenshaw
Manchester

WHAT THE EDUCATIONALIST SAW

I have read interviews with Pip and Jane Baker before now, and have come to the conclusion that they are nice people who have firm ideas about their writing. I may not have liked their *Doctor Who* stories but I have been able to appreciate where they were coming from. The interview in **DWM** 217 bore this out again. However, they make one comment that I find nothing short of dangerous and destructive.

"*Doctor Who* is for young people. I suppose you are educating (them), but you don't do it intentionally because that would be fatal. After all, why the hell should they be educated? They've been to school all day." This is, unfortunately, an attitude far too many people have. Arguments constantly rage about this topic – that it is just up to the school to educate, and it is their responsibility alone if there are problems in a child's education. The Bakers are writers; intelligent and literate people: have they never stopped to ask themselves how they got that way? Were they never read to as children? Was it just the schools that nurtured their literacy? I would argue (as would many educational experts) that there is an entire world away from school that helps a child's mind develop and grow. It is a world controlled by factors such as parents and the child's leisure activities. Television is one of these activities.

It is shocking to hear this said so soon after their expression of their obvious respect for the soul of *Doctor Who. Doctor Who* started out as a series that intended to, at least in a small way, educate. There are many ways of doing that, from the history lesson of *The Aztecs* to the more subtle lessons in what are in effect morality plays such as *The Happiness Patrol.* For a child simply to spend time in front of the television means they will absorb something which they will forever carry around with them: whether that be good or bad. For writers who acknowledge the target audience of "young people" to be so blithe about it merely echoes the loathsome attitudes of those who would see our schools as the sole providers of education.

It is wrong for this to be echoed in a magazine dedicated to a programme created by people who knew about the educational implications of children's entertainment.

David Bailey,
Brockley,
London

An interesting argument but one which, maybe unwittingly, brings up another contentious subject. If, as David suggests, children "will absorb something they will carry around with them: whether good or bad", are the so-called television watchdog experts such as Mary Whitehouse right? Can violence watched by children on TV breed violence in real life, as suggested by these experts in our What the Censor Saw *articles?*

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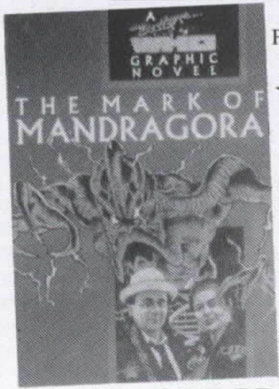

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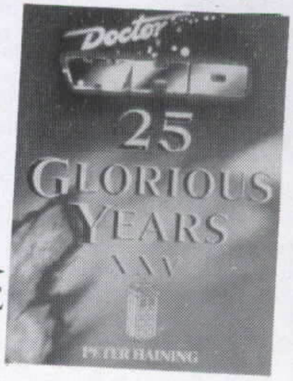

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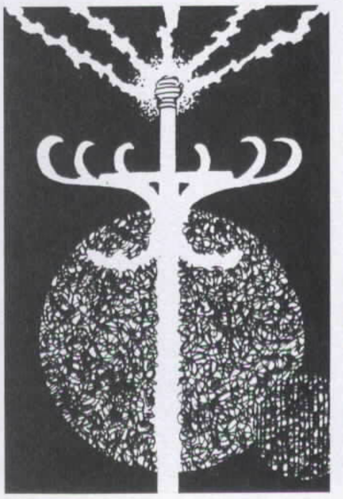


starring
The First Doctor
with **Ben**
and **Polly**

Food for Thought
by Nick Briggs
Part 3

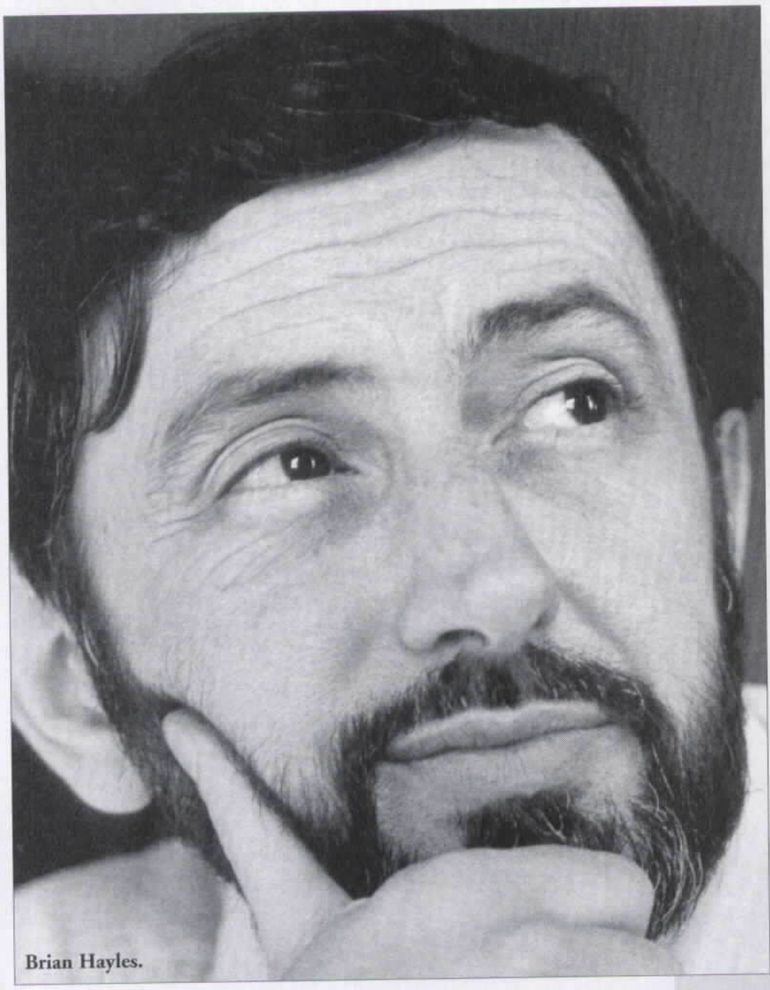
Can Polly avoid being the dish of the day? Is the Doctor on the right tract to find the TARDIS? Can Ben find a way to stop himself being swallowed up in the grand scheme of things?

Interview....................PETER PURVES
Interview 2..........WALTER RANDALL
Interview 3.............WILLIAM LUCAS
Telesnap Archive................................
THE UNDERWATER MENACE 1
Archive.................................FRONTIOS

Designer GARY GILBERT
Assistant Editor MARCUS HEARN
Editor GARY RUSSELL

THE SHAPE OF TERROR

October saw the publication of *Doctor Who – The Seventies.* Stephen James Walker and David Howe, two thirds of the book's writing team, describe the background to the project and present an intriguing storyline which didn't quite make it into the finished text.


Brian Hayles.

For our follow-up to *Doctor Who – The Sixties* we were keen to do justice to perhaps *Doctor Who*'s greatest decade. In *Doctor Who – The Seventies,* we have given each of the eleven seasons transmitted during that decade its own separate chapter, giving full behind-the-scenes details of the production. Also covered are the two Seventies Doctors – complete with the most comprehensive and accurate biographies yet published of the actors Jon Pertwee and Tom Baker, and more peripheral aspects of the series' presentation to the public such as exhibitions, fandom and the stage play *Doctor Who and the Daleks in Seven Keys to Doomsday.* In common with *The Sixties,* the book boasts a complete run-down of all the *Doctor Who*-related merchandise produced during the decade.

We have been able to include a wealth of previously unpublished material, such as the original character outlines for the Master, Jo Grant and Romana, a look at the setting up of the Target range of novelisations complete with planned titles and unused covers, accurate location information and Graham Williams' proposed format for the Key to Time season. We have also spoken with the majority of the key members of the series' production team from the Seventies, ensuring that the text is as accurate as possible. In fact, such was the amount of information we assembled that we were unable to fit everything in – even though the book was allotted more pages than *The Sixties.* One whole chapter had to be dropped altogether at the editing stage, as did several shorter sections of information.

The Seventies is packed with over four-hundred photographs and illustrations. We have again tracked down many previously unpublished photographs – including examples from the private collections of behind-the-scenes personnel such as designer Barry Newbery, visual effects designer Mat Irvine and costume builder Allister Bowtell – and have gained permission to reproduce unique design illustrations such as Tony Oxley's original sketch for Styre's robot from *The Sontaran Experiment,* Tony Harding's first concept drawing for K-9, and Dee Robson's costume paintings for the Killer Cats from the unmade story *The Killer Cats of Geng Singh.* And this time there is the added bonus that the book is printed in full colour throughout.

◆

One of the pieces of additional information that had to be cut from the final version of *Doctor Who – The Seventies,* was the following detailed information on a previously unknown Brian Hayles storyline.

THE SHAPE OF TERROR

The Shape of Terror was the second of two unsuccessful storylines, the first was *The Brain Dead,* that Brian Hayles submitted prior to writing *The Curse of Peladon.* The storyline is set in an advanced research station, Pi Delta 6, on the mineral-rich planet Medusa Centaurus. The story opens with a rescue mission, led by Commander Hallett, responding to an SOS call. The station appears deserted, and Hallett's ruthless security officer, Garford, believes it has been attacked by pirates. When the Doctor and Jo arrive in the TARDIS, they immediately come under suspicion. The true culprit is later revealed to be a foam-like organism, described as follows:

> The villain of the story is in fact a highly refined primordial cell of neural protoplasm – the Energid. The normal method of cell growth is by selective absorption. In this case, the Energid has mutated to absorb the protein and neural patterning of intelligent men. In the same way that by interlinking a series of computers greater development potential is produced, the Energid is going through a super-anabolistic phase, adding to its power by fusing into its nucleus the brains and personalities of its victims. Eventually, it will reproduce by self-division – but aware that the Doctor's brain is a prize worth having, it retards reproduction until it can absorb his neural patterns and intellect.
>
> As a non-cellular organism, the Energid is capable of considerable changes of shape and viscosity, but never loses its own distinctive surface texture. Thus it can echo the shape of a man, but can never become more than that. This surface could be rather like a stiffened detergent foam or egg-white, which could as easily subside into complete flatness, with all the motive qualities of 'thin' water.

The Energid has already absorbed the station's crew and now attacks the rescue team. It also draws off all the data from the computer.

The Doctor decides that to defeat the creature he must allow himself to become part of its neural structure. Jo and the others fear that he has become power-mad in seeking this alliance, and lock him up. The Energid invades the Doctor's cell and, in a psychic nightmare, shows him what he could attain if he allowed himself to be absorbed. From their fusion would come a new super-race, and he would become a supreme creator. The Doctor seems almost won over, but then reveals his true motives. By calling on the survival instincts of the absorbed men, he throws the Energid into a state of katabolism – self-destruction – thus ending the danger.

Terrance Dicks was initially unenthusiastic about this storyline but liked it more on a second reading. He made a number of notes on it, observing that it presented a potentially tense '*Ten Little Niggers* situation' and concluding:

> This could be planned to be a very cheap show – small cast, one set, one monster (if we can find a cheap and effective way of realizing it) and no exterior film – which could be very useful financially!

In the end, it was decided that only the basic concept, a murder mystery set in an enclosed community with no location filming, should be used. This was developed into *The Curse of Peladon.* ◆

David Howe, Mark Stammers and Stephen James Walker will be signing copies of *Doctor Who – The Seventies* from 6pm to 9pm at Dillons on 10 November. Free tickets can be obtained from the venue: Unit S9, The Bentall Centre, Kingston-upon-Thames, Surrey KT1 1TR. For further information, call Dillons on 081 974 6811. Please note that only copies of the book purchased at the event are eligible for signing.

One of the nicest aspects of researching a book like *Doctor Who – The Seventies* is when illustrative material is provided out of the blue. This photograph of Roger Delgado as the Master is a typical example. It was taken, along with some others, by Simon Lewis during the location recording for *The Dæmons.* Simon was a close friend of Roger Delgado's and had been invited to the shoot by Delgado himself. He found two of the photographs years later, and, seeing the request for information in **Doctor Who Magazine**, wrote in to offer them for the book. Ultimately only one of the pictures could be included in the book, and so the other is reproduced here.

The Doomsday Contract

Continuing Richard Bignell's look at a lost story from Season Seventeen – John Lloyd's *The Doomsday Contract.* At the end of Part Three: The Doctor and K9 hear a terrible crunching sound from outside the house they are now sheltering in. The Muterraquaeron has transformed itself into a ball-swinging demolition crane which is in the process of smashing down the building. The Doctor tells K9 that he should transmit sounds on every frequency possible, especially those outside the range of human hearing. His plan is to wreck the ultra-sensitive ears of the Children of Pyxis by deafening them, or at least jamming their hearing bands. K9 fires off various sounds in rapid succession but nothing happens. In the machine, the Children of Pyxis laugh with a deep-throated chuckle as the crusher does its work and bricks rain down on the Doctor and K9. Illustrations by Richard Farrell.

PART FOUR

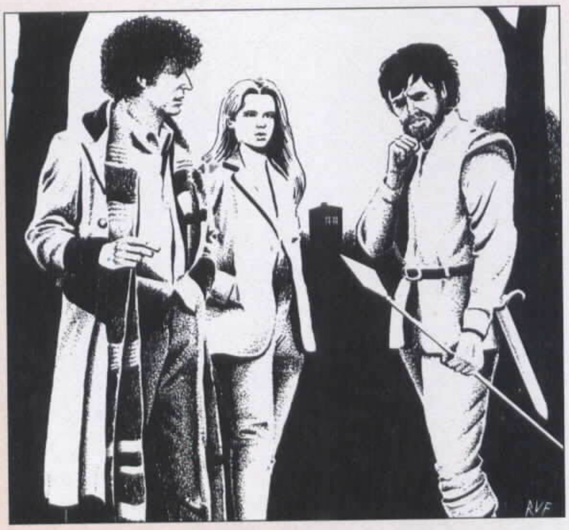
Suddenly, the crane stops and there is silence. The Doctor runs out and sees Romana climbing down from the cab. "I hope you're thankful," she says. "I realised that they could hear us thinking and so I simply thought the wrong things, like how much better it would be if they stopped the machine, how much worse it would be for you and how much I hoped they wouldn't stop."

He looks doubtful. "Thank you very much Romana," says the Doctor, "but it was K9 who saved our skins, wasn't it K9?"

"Affirmative" says K9.

"Negative," says Smilax, emerging from behind a building with a strange nexus of metallic gear around his body. "It was J.T.Steamforth's Patent Limited Span Immobility Inducer. The Plenum Trust Corporation of Gamma Volontis have an awfully useful product range. We don't just sell garden gnomes and sets of encyclopedias you know!" Romana asks how he managed to arrive in mediaeval England. "The Plenum Trust Corporation's company transport, Chairman's personal use only. Had to pull a few strings to get it."

"But where is it?" they ask.



"I'm wearing it," says Smilax. "The Remoton 15, powered by Gambleject. It works on the improbability principle. Laws of probability. If you're throwing a dice for instance, it's very, very unlikely that you'll throw eighteen sixes in a row. But at sometime you must do that. If it's possible, it must happen. It's the same with forms of transport. For every two million, trillion vehicles that can't travel through time and space and land exactly where you want them to, there has to be one that can. And this is it. Don't ask me how it works, or how long it's going to go on working. Every trip you take makes it more improbable that the run of luck will continue."

Smilax tell them they haven't much time. He introduces Feeson, his assistant who's come along with him. The Immobility Inducer won't last much longer. They have to find their witness and get out quick. The Doctor realises that anyone will do for their purposes. Education is not important for basic human intelligence hasn't changed much since the dawn of history. What has changed is knowledge. The first person they see is a lowly and rather dopey-looking soldier, dragging a pike along the street in a mournful way. After unsuccessfully trying persuasion, the Doctor simply orders him to go with them in his best Sergeant Major's voice. It work immediately and the Doctor marches him up the road. They reach the TARDIS as the Muterraquaeron rumbles into life behind them. As the others go into the TARDIS, the Doctor muses to Romana that he thinks he recognises the area. "You think you've been here before?" she asks.

"No," says the Doctor, "I think I've been here afterwards! Farling's Dale . . . Fylingdale? Could be . . ." As the Muterraquaeron follows them, the Doctor takes something from his pocket, paces out a specified distance, and plants the object in the ground. "Just a little insurance," says the Doctor to Romana. The TARDIS dematerialises.

In the TARDIS, the soldier is suddenly vibrated to death. They realise that the Muterraquaeron is still on their track. The Doctor manages to set up a force field to protect the rest of them but they have lost their vital witness. The time limit set by the court is rapidly running out and witness or no witness, the case will be default to Bruisa if the Doctor doesn't turn up on time. They must return immediately to Coelare Coelum. Suddenly, Feeson turns to the Doctor. "I'll take the Spondilas Chamber, thank you." Feeson rants about how terrible it is to be a junior executive and how he has to compete with millions of people of the same rank. The Spondilas Chamber will give him everything he desires. The Doctor produces a small flat box. "Just let me show you how it works," says the Doctor turning a dial, and immediately Feeson turns into an earthworm.

Arriving at Coelare Coelum they speed to the court, interrupting the usual dull proceedings. But there is no witness. The Doctor tries to stall, laying his scarf on the judge's bench as exhibit 'A'. Not knowing what a scarf is, the judge assumes that it is one of the inhabitants of Earth. The Doctor had to admit it isn't, but it was knitted by one of them. "Give us the facts!" demands the judge. The Doctor begins to reel off a list of unrelated and useless facts. Snails have 25,600 teeth. Duelling is legal in Uruguay provided both participants are registered blood donors etc. The judge orders the Time Lord to get on with it. The Doctor goes into an impassioned tirade about his lack of witnesses claiming the Wittgensteinian concept that empirical knowledge is not necessarily true, and just because you can't see a witness, it doesn't mean that there isn't one. The judge stops the Doctor and begins his summing up. "Clearly," he says, "the defence raised in the Galaxy vs. Jones is irrelevant to this case. I must therefore rule that CZ456378 DCDC/42K, alias the Earth, had been brought in good faith by Cosmegalon and they may dispose of it as they see fit. Scrap in this case I believe." Bruisa nods smugly. The judge directs the jury to find in Cosmegalon's favour. The totalling integers on the screen do so. The judge criticises the Doctor for wasting forty thousand years of the court's time and awards Bruisa possession of the Earth. The two barristers, Quilt and Tilpractice-Frong, both congratulate each other on a good clean case and go off to dinner together. To everyone's astonishment, the Doctor goes up to Bruisa and makes friends with him. They overhear him say he's fed up with saving the Earth, that they can look after themselves perfectly well. "I like a reasonable man," says Bruisa. "Perhaps you'd like to take up my little offer now?" Bruisa asks the Doctor for the space-time co-ordinates that the Children of Pyxis had tracked them to. In return he makes the Doctor a generous money offer. The Doctor agrees and hands over the co-ordinates. Romana and Smilax are so disgusted, they leave the courtroom.

The Doctor and Bruisa swap jokes about how unintelligent the so-called inhabitants of Earth are. "If I were you," says the Doctor, "I should only take a light survey vessel – or maybe even a wheelbarrow!" Laughing, Bruisa leaves, telling the Doctor that he'll make it worth his while. The Doctor watches him go and rejoins the others. they are revolted by his actions. "Don't worry," says the Doctor. "As I said, the Earth is perfectly capable of looking after itself. I'm fed up with saving it. Anyway, Bruisa's already started carving up the Earth. You've heard of the Great Rift Valley? The San Andreas fault in California? Those are the initial split marks made by the

first survey team, like the dotted lines on a patient's stomach before an operation." Romana refuses to speak to him. "Of course," continues the Doctor, "I don't suppose any of you have ever heard of Fylingdale . . ?"

In a small survey vessel, Bruisa and the Children of Pyxis arrive on Earth using the Doctor's co-ordinates and proceed to fly over the Yorkshire moors. But the Doctor has tricked them and sent them forward into the twentieth century. As the survey vessel flys over Fylingdale Missile Base, the area goes on red alert. Harrier jump jets take off and pursue Bruisa's ship. Confident in the stupidity of the Earth's inhabitants, Bruisa refuses to back down. The Harrier's open fire and as the survey ship explodes, Bruisa complains, "That swine! He never let on they were that intelligent!"

BACKGROUND

At the beginning of 1977, the name Douglas Adams didn't really mean very much to anyone. Having left Cambridge in 1974, Adams had written a number of sketches for various productions to little acclaim and, as a result, he found himself getting more and more depressed by his lack of success.

For a number of years, Adams had shared a flat with a university colleague and good friend by the name of John Lloyd, a fellow writer who had managed to secure himself a position at the BBC as producer of the satirical radio show, Weekending. It was Lloyd who introduced Adams to another BBC producer, Simon Brett, who, recognising a potential new talent, invited Adams to a meeting with him in London in February 1977. It was during the course of this meeting that Adams suggested to Brett the idea of doing a science-fiction comedy shown entitled The Ends of the Earth.

Within a month, the BBC had commissioned a pilot episode for the programme which Adams renamed The Hitch Hikers Guide to the Galaxy. By April, the pilot had been written and a recording date set for 28th June 1977.

Adams now found himself facing a wait of several months whilst the higher powers at the BBC made their decisions about whether or not to continue with the new series. In the meanwhile, and still looking for more work, Adams forwarded his Hitch Hikers pilot script to the Doctor Who production office. Suitably impressed with what he read, Robert Holmes, who was in the process of handing over his script-editorship to Anthony Read, offered Adams the chance to write the second story for the forthcoming 'Key to Time' season. Adams accepted the commission but virtually within the same week, the news came through that he'd been given the go-ahead to complete the first series of The Hitch Hikers Guide to the Galaxy. From having no work at all, Adams was suddenly inundated.

Several months were spent completing the first four episodes of Hitch Hikers before Adams got around to writing The Pirate Planet. However, by the time he'd finished his Doctor Who commission, the deadline for the final two Hitch Hikers scripts was nearly up. Almost in a state of frustrated exhaustion, Adams asked John Lloyd for his help and the two scripts were completed only hours before recording.

Within a short time, publishers began to show an interest in the book rights to The Hitch Hikers Guide to the Galaxy and Adams and Lloyd duly decided to embark on the venture together, However, things suddenly changed when Adams announced that he wanted to go the project alone, feeling that the co-written scripts, whilst good, were not quite as he had intended. Subsequently, Adams removed the majority of Lloyd's contributions to the scripts and replaced them with the Disaster Area sequences.

Within a few months of The Pirate Planet being recorded (May 1978), Adams was offered the post of Doctor Who script-editor, then being vacated by Anthony Read. Seeing the position as something of a prestigious career move, he accepted the offer. With only the latter half of season seventeen left to script, Adams, then only twenty-five, began to look around for some fresh writers to introduce to the series and one of the first persons he turned to was John Lloyd.

Indeed, it probably would have proven more peculiar if Adams hadn't asked Lloyd to contribute to the programme. Aside for the collaboration on Hitch Hikers, they had written together extensively over the years: A pilot for a radio sketch show called The Swasivious Zebu, a feature film treatment for Robert Stigwood about the Guinness Book of Records, several episodes of the children's animation series Dr Snuggles, a revue at the Edinburgh Festival called The Unpleasantness at Brodie's Close and a treatment for a science-fiction comedy series for BBC Light Entertainment called Sno 7 and the White Dwarves.

Lloyd received his commission around February 1979 and began work on a very detailed seventeen page storyline entitled The Doomsday Contract. Once completed, it was handed over to the production office with a letter explaining, "It's quite long because I wanted to explain some of the ideas a bit more fully, and there may be more detail than is really wanted in a mere storyline. It's possible this may obscure the simplicity of plotting in some places, but I'm sure all the right ingredients are there ready to be juggled into the right order if you want me to go ahead and do a proper treatment."

After due consideration of the storyline, Lloyd was invited to a meeting with Adams and Williams to discuss the development of his episodes. One of the major concerns lay with the Children of Pyxis. Whilst the idea of the aliens being able to listen to brain emissions and their weapon, the sonic knife were deemed as acceptable, other aspects were not. "I remember that the Children of Pyxis in the initial draft had to be changed on the grounds that under Equity rules, children can only work very restrictive hours and also that under Doctor Who rules, you couldn't portray children as baddies. My transmutation of them into the Wadifalayeen didn't meet with Graham Williams' approval either as it was deemed likely to cause offence to Islamic assassins!"

Various other aspects in the storyline that needed alteration were also highlighted. Lloyd was asked to cut down on the courtroom scenes, to eliminate the helicopter and watterjetting sequences and also to remove the idea of the Spondilas Chamber as it didn't bear any real relevance to the plot. In turn, Lloyd suggested a number of visual ideas for realising the aspects relating to the Children of Pyxis and their weapon, the sonic-knife. It was suggested that CSO could be used to overlay slide projections of zebra stripes, polka dots, sine curves and other shapes onto the blank expanses of the Children's faces. CSO was also suggested for the effect of the sonic-knife. The object or person being destroyed would be overlaid onto a still background and then "made to go wiggly like a bad tv screen" as the sonic effects hit. One other aspect which wouldn't make it to the second draft was the Gambleject device used at the beginning of episode four by Smilax. Although no documentary evidence exists to substantiate it, it's removal may have been due to Adams' being concerned over it's similarly to the ideas behind Beeblebrox's Heart of Gold spaceship in Hitch Hikers. Lloyd however doesn't concur with this similarity.

"Gambleject may look the same as the Infinite Improbability Drive, but actually it's quite different – at least in provenance. The IID is based on the laws of Quantum Physics, Heisenburg's Uncertainty Principle and so forth. The behaviour of subatomic particles cannot be exactly predicted, it can only be expressed in terms of probabilities. So if you can harness 'a strong Brownian motion producer (say a nice hot cup of tea)' you can 'generate' improbability. This is wacky and amusing idea and of course arises out of sound scientific principles, but actually it's a bit of a fudge. How does it actually work? We never find out, only that a Bambleweeny 57 Sub-Meson brain helps. It's rather like the Babel fish idea. How does putting a fish in your ear produce simultaneous translation? It just does, that's all. The idea for Gambleject is a less scientific but actually rather more precise idea, which has nothing to do with Quantum Physics. It utilises the laws of chance – i.e. Probability in a statistical sense (Poisson Theorem, Normal Distribution Curve etc.). If, in an infinite universe, there is an infinite number of infinitely varied modes of transport there must, somewhere, be one that exactly fits Smilax's requirements. This is improbable statistically speaking, in the sense that there are not a lot of them about, but it is also certain. Fields of improbability do not need to be generated in or near Smilax for it to work in the way that they are with the Heart of Gold. The only thing the two drives have in common is that we never discover how either method of propulsion works. They just do. In The Doomsday Contract this problem is at least expressed, whereas in Hitch Hikers, it is smoothly glossed over."

Gambleject, as well as a number of other aspects in The Doomsday Contract, were ideas taken from Gigax, a book revolving around the concept of infinite variety in an infinite universe that Lloyd was "ineffectively tinkering with in the year or two before Hitch Hikers swam into Douglas' ken." Gigax itself never extended beyond a set of notes and it was these that Lloyd offered to Adams whilst scripting Hitch Hikers in 1977. "Since I don't think it's the same idea as the Infinite Improbability Drive, I'm obviously not claiming that Douglas pinched it. But even if he had, the whole idea of showing him the book was for him to use as much of it as he liked, and I would've only been flattered if he had used it. In any case, in twenty years of work, I've long since come to the conclusion that ideas mean nothing – it's what you do with them that counts. Douglas has entered the pantheon of world-class writers because, in the end, he is a genius – whereas I have a few tatty pages of notes. Even if Hitch Hikers had never been written, I'm sure that's the way they'd have stayed."

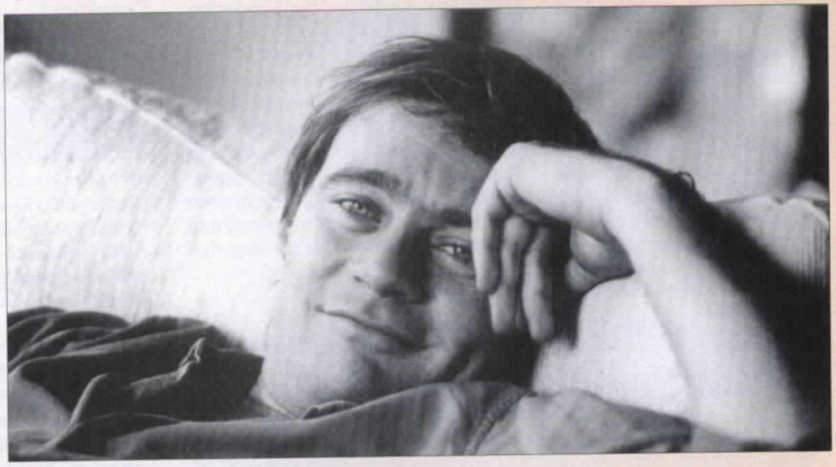
Interestingly, the vast majority of Chapter Nineteen of Adams' The Restaurant at the End of the Universe, detailing some useful things to know about the universe, including the 'Triangic Pu' currency, also stems from Lloyd's Gigax notes.

On rewriting his storyline, Lloyd made a number of major changes which had the effect of greatly tightening up the adventure. Together with his second draft, Lloyd also submitted a set of background notes to the production office.

DRAFT TWO: BACKGROUND DETAILS

Three thousand million years ago, a multi-galactic corporation called Cosmegalon Inc. Group of Companies purchased a planetary body named CZ456378 DCDC/42K. They intended to destroy the planet and cut it up into highly compressed blacks of organic and inorganic matter called bio-briquettes which are used as solid fuel in star-cruisers, as part of their lucrative arms-dealing operation.

This purchase has been hotly contested by another company called the Plenum Trust Company, equally large as Cosmegalon but, in it's role as a galactic combination of The National Trust, the World Wildlife Fund, Camden Council and the L.O.B. (Lloyd: "The L.O.B. stands for Locations of Offices Bureau which was an extensively self-advertised quango in the Seventies, whose purpose was to spend large amounts of taxpayers money advising businesses of the advantages of moving to places with cows outside the window.") very differently motivated. Plenum Trust is attempting to void the contract of sale to Cosmegalon. It wishes instead to slap a preservation order on CZ456378 DCDC/42K designating it as an area of outstanding natural beauty and a protected life reserve.



The court case has been dragging on for ten cosmic years (approximately three thousand million years local time) at the Altribunal of Coelare Coelum, the highest court of civil justice in the galaxy.

The Chairman of Cosmegalon, a self-made man and villain of monstrous proportions who has an impenetrable veneer of respectability, even honour, is called Skorpios. The purchase of CZ456378 DCDC/42K cost him a lot of money. It's conversion into bio-briquettes will make him a great deal more. In addition, having made the sale to a battlefleet, he will make a royalty on any plunder they take in pursuance of their wars. Seeing that the process of law is becoming tediously drawn-out, and his customers are restless, he decides to hasten the process by attempting to suborn the jury, bribe the judge and liberally murder the opposition's witness.

CZ456378 DCDC/42K is the official designation of the planet known to its inhabitants as the Earth.

THE WADIFALAYEEN

Since Skorpios is a careful man who likes to spend time with his family, he is not so gross as to commit any murders etc. himself. He employs, as he his wont to do, members of a race known as the Wadifalayeen.

The Wadifalayeen are a race of mercenary nomads. Having almost no natural resources on their home planet, they are obliged to seek other forms of income. They therefore subsist by hiring themselves out to whoever will pay them.

A deeply religious race imbued with a love of ritual and form, they will undertake any contract whatsoever. They justify killing on the grounds that a man must occasionally kill to protect his family, and since if he does not kill, he will not fulfil his contract and therefore not get paid, and his family, living on a barren world will surely die, there is no shame in his actions.

They are utterly loyal to their contractor, whoever he may be. So while not being intrinsically evil they take on, for the period of the contract, the evil nature of their employer (or, of course, the benevolent nature, if such is the case). They have never been known to break a contract, or fail to fulfil one.

The Wadifalayeen wear flowing robes which conceal their true shape. Desert people, they have mastered the ability to melt away in crowds or against backgrounds, their robes taking on the texture of the background, so that they appear to arrive or vanish almost magically.

Eyeless, faceless people, they wear black masks to cover their faces beneath their head-dresses. Lack of sight has meant they have developed an incredibly acute sense of sound. This is used as a directional guide (like sonar in bats), as a sixth sense (they are so sensitive they can actually hear the electrical impulses flowing between the synapses of the brain and so 'hear' people think) and as a weapon, the sonic-knife.

The sonic-knife is a compact rod which, by some very complex micro technology, is able to produce sounds of any frequency (between about two and fifty-thousand cycles per second) and any loudness (between about two phons – almost inaudible since gently rustling leaves make only about ten phons – and about one thousand phons – a jumbo jet taking off being about one hundred and twenty phons).

The sonic-knife set at low loudness but high or low frequency, may thus be used as a communications device between members of the Wadifalayeen. At ultra-high or infra-low frequency and high loudness, the vibrations set up are terribly destructive. As an opera singer will break a glass by singing the right note, the sonic-knife may destroy a building or a person, vibrating it to dust by simply hitting the correct frequency and loudness. In operation we hear two contiguous sounds, a low frequency rapidly rising, and a high frequency lowering.

The Doctor becomes involved in the plot because he is an old friend of Smilax, who has done very well for himself as a whizz-kid in Plenum Trust, rising to become Executive Vice President at a revoltingly large salary. Knowing this, Skorpios wants to eliminate the Doctor as a future potential witness.

The second draft however, was as far as the story got. At the same time as his working on Doctor Who, John Lloyd was also under contract with the BBC to produce a new comedy show entitled Not the Nine O'clock News.

"A wobbly first episode was cancelled just before transmission in March 1979 (ostensibly due to the announcement of a General Election) and they wanted to remount the series later in the year. They wouldn't say when exactly (it turned out to be October in the end) but I had to keep reasonably available in case it was scheduled at short notice. Also, frankly, my first experience of television had scared the hell out of me. I had no idea how much more complicated it was than radio, and I spent most of 1979 rushing around frantically signing up writers and looking for actresses (There were none in the cancelled episode). I was turned down by Victoria Wood, Alison Steadman and Susan George before plumping for Pamela Stephenson. Whether the Who scripts would have been made if I were free, who knows? Graham and Douglas were pretty exacting and I remember being astonished by the enormous number of rules that had to be adhered to. Mind you, I was only twenty-eight and I knew zilch."

The available evidence seems to suggest that Adams was still sufficiently interested in continuing with The Doomsday Contract even if Lloyd couldn't complete it. The BBC Drama Scripts Classified List dated 29th June 1979, links John Lloyd's name with that of Allan Prior, the writer of the almost unanimously disliked Blakes 7 episode, Animals. "Allan Prior was a rather distinguished student playwright, a postgraduate I think, or at any rate a little older than Douglas and me when we were at Cambridge. I seem to remember Douglas telling me he was drafting in Allan to work on the treatment after I left the project. Allan struck me at the time as rather an odd choice. I wasn't aware that he had any interests in science-fiction: he was more into brooding (if quirky) contemporary intellectual drama I seem to recall. So maybe Allan's agent turned it down on his behalf." Prior himself states that he has absolutely no recollection whatsoever of the story so no doubt Lloyd's assumptions are accurate.

Ultimately though, the story was abandoned. The Script Classified Lists show that Bob Baker and Anthony Read were already working on their season seventeen contributions by the summer or 1979 and, as Adams had decided to move on at the end of the season, no place would be found for the story. "Why didn't The Doomsday Contract make it to air? Maybe they thought it was awful. Maybe Douglas never got around to contacting Allan Prior. Maybe the Ayatollah got wind of it. I really don't know." ◆

Acting the part

Liam-Michael Rudden talks to Milton Johns, a busy actor whose popular talents were lent to *Doctor Who* in serials as diverse as *The Enemy of the World*, *The Android Invasion* and *The Invasion of Time*.

Milton Johns has made a career of creating nasty, slimy, back-stabbing little men, but he takes it one step further. Not only does he make you hate his creation, he then makes you either feel sorry for, sympathise with, or begin to understand what makes his character tick. Sometimes he even makes you like them.

Three years after his television debut he was given the chance to create the first of these characters for *Doctor Who*. In the 1968 story *The Enemy of the World* he played the part of sadistic security officer Benik. He followed this in 1975 with misguided astronaut Guy Crayford in *The Android Invasion*, and in 1978 created one of the most memorable characters in the show's history – Castellan Kelner in the Season Fifteen's *The Invasion of Time*.

Unlike his characters, Milton Johns comes across as a very modest, gentle man, and is quick to recognise the input of his two leading actors before talking about himself. "I was particularly fortunate to have two very fine performers to work with," he says. "When we did *The Enemy of the World* Pat Troughton was probably the most experienced television actor of the time. He was always a bit of a loner but a tremendous worker. He turned up at the first rehearsal almost word perfect. That meant that everyone who was playing a lesser role was duty bound to do the same, and that sets the tone. In those days the BBC were quite rigid in the way they filmed things. Anything up to half an hour you had a week to do, up to an hour you had ten days, and up to two hours you had three weeks. The studio day for *Doctor Who* was a Saturday. So you would have Sunday and Monday off, do a timed read through and block the moves on the Tuesday, then rehearse the rest of the week until the Friday when you had the run-throughs. The Saturday would be spent in the studio and by the end of the day the episode would be in the can. Any outdoor filming would have already been done."

Milton Johns returned to the series eight years later in *The Android Invasion*, a story he describes as classic science-fiction with echoes of *Quatermass*. "I was around quite a bit in that one. I remember it was a very good script that required me to fire a gun. I'm not used to handling guns so the first thing I did was to have a good chat with the armourer. He told me how to point it, and the distance I should have between myself and my victim. He also checked to see if it was possible to cheat the shot, to fire the gun away from the victim without it looking like that on the camera. The whole thing was treated with great care. You weren't given the gun until the camera rehearsal, and even then you didn't actually get to fire it, but I wouldn't mind betting that I asked to fire it off camera in a quiet moment just to get the feel of it."

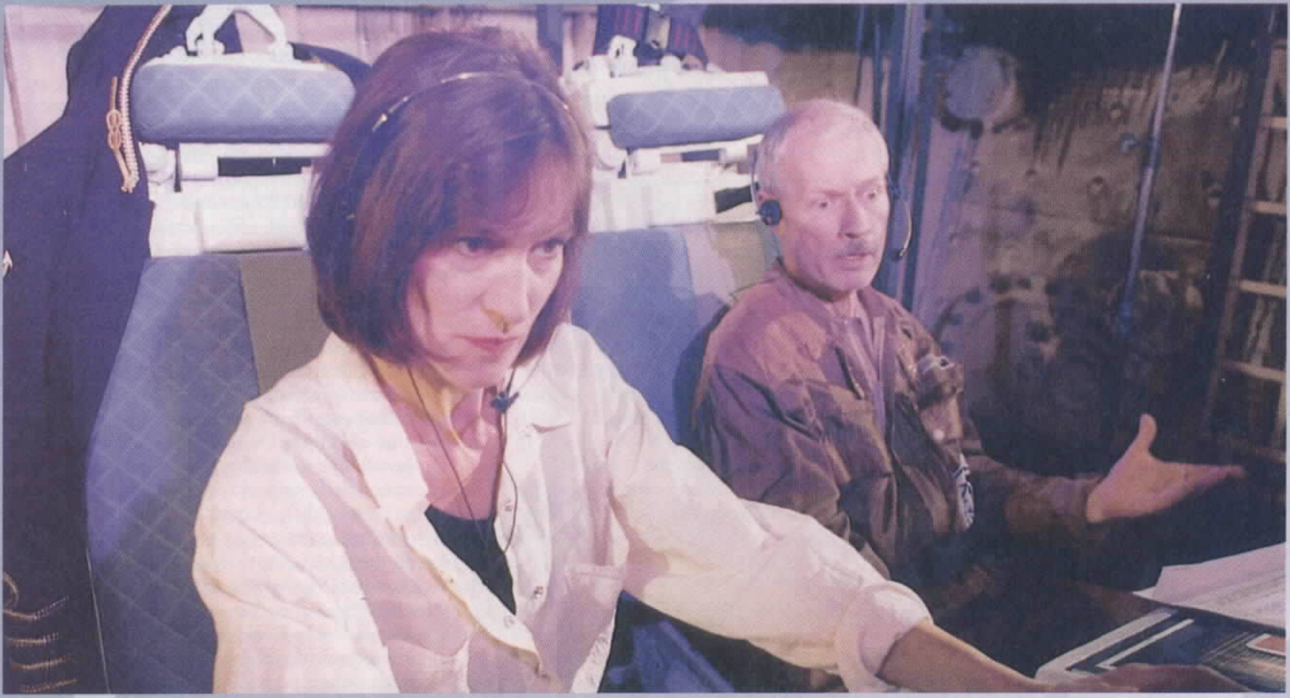
Most of Milton's work on the show has been studio-bound, and unlike some actors he feels this is something to be grateful for. "I am one of those people who regrets the passing of studio work. I think a tremendously high standard was achieved working that way. Nowadays everything is done ala films and the one thing that goes out the window is rehearsals. In both *The Enemy of The World* and *The Android Invasion* we rehearsed the piece over and over again so that even if we had to do it out of order, which was unusual, we knew exactly where we were. Studio allowed you to develop the piece. Very seldom in my experience was a script sacrosanct. If you thought of a better line you would discuss it with the director and producer and if they agreed it would be changed. In those days each story had a lot of minds working on it".

In 1978 he was to present his piece de resistance – the snivelling power-crazed Castellan Kelner. "I knew when I picked up the script what I wanted to do with Kelner." *The Invasion of Time* went into rehearsal for a few days at the BBC rehearsal rooms at North Acton before transferring to a rather unique location. "It really was a most peculiar job. The pressure on the White City studios at the time was such that they didn't have studio space for us, so much of the story had to be done as an outside broadcast. It was filmed at a disused psychiatric hospital in Redhill, a huge barn of a place that was totally empty and deserted.

"Even the TARDIS corridor scenes were filmed in that building. We had the run of the place and Gerry Blake, the director, who sadly died recently, used the hospital very sensibly." However, one of the problems created by this makeshift studio was the cold. "Thank the Lord I had a heavy costume. The place hadn't been occupied for a number of years and it was desperately cold. We all had to be fitted out with thermal long johns, and have lots of portable heating in the very large room that we used as a dressing room. However when you went down through these very long corridors it was freezing so I just piled on as many clothes under my costume as I could. It was a very bizarre place to work." Milton found Tom Baker's approach to the role very different to that of Patrick Troughton. "They had very different styles, but they had one thing in common. Both worked very hard and were always on top of their scripts. Tom would turn up at the first reading of a piece and say, 'Well it says in the third scene that I did such and such, but I couldn't have because three stories ago I did the opposite, and it says here that I like this, but last year I said I didn't.' He had a very sharp brain for detail. Both of them treated it very seriously and I think that at the end it shows. It was the reality that they created that made the show the success it was. It has almost the same appeal of a fairy tale, but one which, with a stretch of the imagination, is quite believable. That's the secret."

Milton's lasting memory of working on the series is surprising. "I remember three very fine scripts, a thoroughly enjoyable programme, and travelling down to Redhill on my motorbike, freezing cold and skidding around on the road. I've got a car now though," he laughs. ◆

SHAKEDOWN



Captain Deranne (Jan Chappell) with Robar (Michael Wisher) at the controls of the *Tiger Moth.*

Photos © DreamWatch Media Ltd. Photographer Robin Prichard.

HMS Belfast has recently played host to a conflict far removed from those she witnessed during service. We sent Adrian Rigelsford, author of Boxtree's *The Doctors – Thirty Years of Time Travel,* to investigate . . .

Sophie Aldred adopts a new persona for a familiar audience - that of the spoilt Mari.

“The film set, sir? You have to keep going to the very front of the ship, where you'll find a display of rum cases. You should find the actors nearby . . . But then, that's hardly surprising, is it sir?” The man in the Petty Officer's uniform was making what he obviously thought was a theatrical joke, but in a strange way he was right. The actors were actually directly beneath the rum on the floor below, deep within the labyrinth of creaking metal corridors and claustrophobic hatchways that form HMS Belfast, anchored off London's Thames embankment near Tower Bridge.

Intrigued by what they'd heard, a group of tourists immediately behind me swarmed towards the Guide as I left, eager to learn more. With the film crew now into their second week of production, he'd got his anecdotes off to a fine art. “It's yer *Doctor Who* monsters, yer see . . . They've invaded the ship!”

Down a steep ladder through a hatchway next to the said kegs, the make-up room had been carefully laid out in a large storage chamber, next to the costume and equipment storage bay. Several actors sat in heavily padded Sontaran costumes, with the areas around their eyes and mouths being suitably darkened by a pair of make-up girls, adding enough purple to make them look as though they'd lasted for several rounds in a boxing ring. These were not the somewhat slender creatures seen in their latter appearances in *Doctor Who,* but a more squat and heavily muscular race, more in line with Robert Holmes' original ideas for the characters, as envisaged for *The Time Warrior* . . . But why the redesign? And more importantly, what were they doing in the hull of such a famous warship?

PREMIER PROJECT

A brand new video drama production was underway, with many of the lower decks of the vessel being ingeniously adapted to act as the *Tiger Moth,* a futuristic space cruiser which acts as the main setting for *Shakedown – Return of the Sontarans.* With a script by veteran *Who*-writer Terrance Dicks, the entire venture was instigated by the team behind DreamWatch Media, a new company who brought in Kevin Davies, fresh from completing his work on *More Than 30 Years in the TARDIS* for BBC Video, to direct the project.

DreamWatch's plan is to premiere the finished three-part sixty-minute adventure, which comes complete with a traditional ‘cliffhanger’ for the ends of Part One and Two, over the course of their Dreamwatch '94 convention weekend, at the Park Inn International Hotel in London from October 29th – 30th.

Carole Ann Ford vamps it up.

The casting of the production draws on talent from the worlds of both *Doctor Who* and *Blake's Seven.* Jan Chappell, familiar as Cally from Season One to Three of *Blake,* plays Captain Lisa Deranne, a woman very much in the style of Sigourney Weaver's Ripley from the *Alien* films. Alongside her, as Kurt, is Brian Croucher – Travis Mk II from *Blake's 7*'s second season. On the *Doctor Who* front, Sophie Aldred plays the spoilt Mari while, in a unique bit of casting, the first of the Doctor's companions meets the last, with Carole Anne Ford working alongside her as Zorelle, a fashion diva in the Joan Collins mould. Out of heavy make-up, for once, is Michael Wisher playing Robar, the *Tiger Moth*'s engineer.

I was puzzled as to where the main shooting was taking place, and as if to answer my question, Kevin Davies suddenly poked his head through a hatchway in the wall in search of his aliens, who were required for the next scene he was about to record. The hole in the wall was literally about three foot by three square, and the sight of the crack Sontaran death squad squeezing their considerable bulks through, with the actors inside somehow managing to survive the experience, is one that defies description.

Beyond the hatch, a series of damp corridors led to the main location for the day, where the air-lock of the spaceship had been elaborately constructed leading from a hatchway and into an empty chamber, which had enough space for the set to be erected. The whole thing had a quality look of something that had ten times the budget that was actually spent on it. With lights, viewing monitors and the main camera unit already in place, the area was quite cramped. In the background, special effects expert Ian Scoones was busily tinkering with wires and detonators because, as one of the crew described it, it was 'big bang day!'

Captain Deranne (Jan Chappell) nurses Kurt (Brian Croucher) after a skirmish with some sinister stowaways.

BANG ON TIME

With Davies running the Sontarans through their paces in rehearsal, while assistants carefully touched up the creatures collars with a pot of paint, Chappell arrived to watch as the scene was swiftly completed. Scoones then moved in to create, as he warned everyone, "noxious chemical explosions." After one suitably blinding flash on the floor of the air-lock corridor, a black drape was set up, with the explosives for the next shot held on a tripod level with the cloth. Davies instructed that the camera should be levelled a fraction above the tripod, so that the effects rig would be out of shot, but so that the resulting detonation would definitely be seen.

Scoones suggested that a certain degree of retreat was in order, and everyone promptly headed for the far wall. The blinding, spiralling swirl of flames that followed on the count of three proved that he was the master of the understatement. Portholes were quickly opened, with several heads hanging out of them to try and get some fresh air. Hardly noticed by anyone, a quiet reunion took place to one side as the next shot was set up, with Scoones and Chappell warmly greeting each other, as this was effectively the first time they'd met since they'd both last worked on *Blake's 7* together.

GOING SOMEWHERE . . . STEG?

Many of the scenes being recorded revolved around the finale for the story – the *Tiger Moth* is heading for a solar race, and the shakedown of the title is the preparation that takes place before such an event. The *Solar Yacht*'s journey is endangered when a squad of Sontarans invade the ship in search of something they believe to be on board. Then the mysterious deaths of both aliens and humans begin . . .

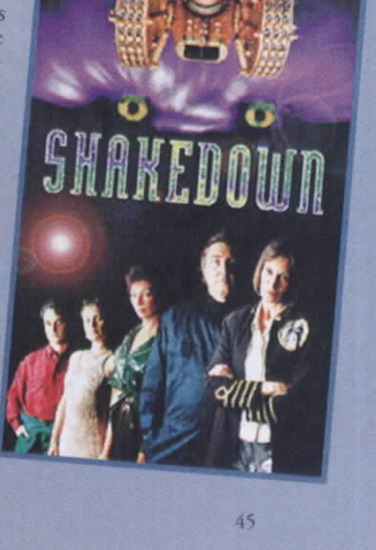
Carole Anne Ford arrived on the set, and after rehearsing her main sequence for the day got through a take perfectly, only to fall foul of a mishap worthy of *It'll Be Alright on the Night*'s greatest moments, as she started to leave down the airlock set's corridor, and promptly tripped up as the heel of her left shoe got stuck in a grating on the floor.

"Going somewhere . . . Steg?" Brian Croucher sneers while director Kevin Davies looks on.

Croucher returned with Chappell, with the camera unit now setting up a heavily blue-lit scene in another part of the chamber, with Kurt and Lisa confronting Steg as he goes to leave the *Tiger Moth.* Scoones' handiwork would again be much in evidence, with everyone's attention focussing on a black spot he'd rigged up on the wall behind the actors. With Croucher injecting a lot of energy into the scene as it rehearsed, they went for it. The two actors walked into shot, guns levelled. Kurt sneers "Going somewhere . . . Steg?" As the Sontaran returned fire, Scoones hit the trigger. Another billowing jet of sparks and flames – which this time got a well-deserved round of applause from the crew. Executive Producer Gary Leigh and Associate Producer Jason Haigh-Ellery had every reason to look satisfied. As one onlooker commented, "This is better than anything on *Babylon 5 . . .*"

Those who attend the premiere are in for a treat – there will be a gap of a month before *Shakedown* is available to buy on video.

For details of the DreamWatch convention see the advertisment last issue, or call the convention hotline on (0273) 673471 to check for availability of tickets on the day.



What the Censor Saw

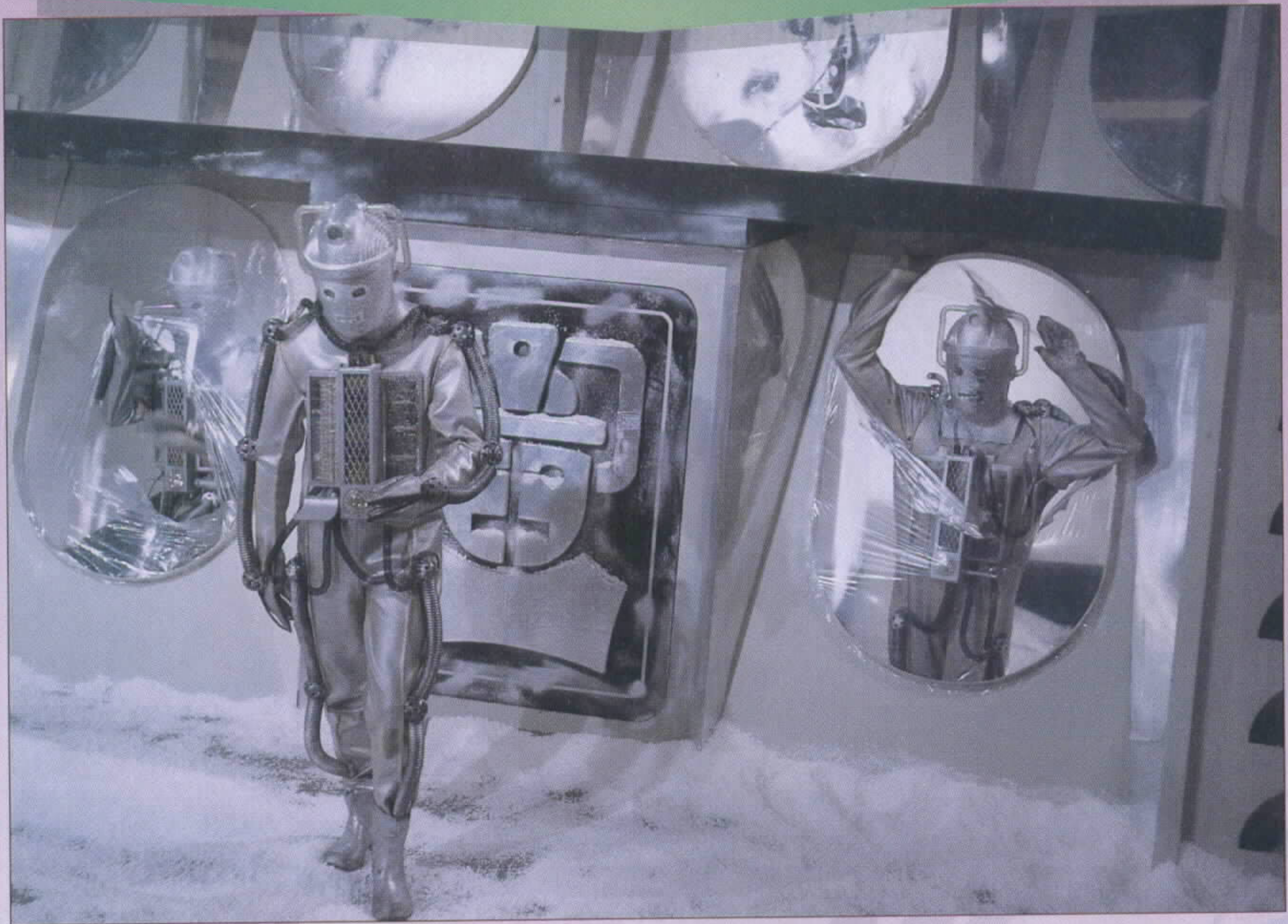


Photo © BBC Video

The Patrick Troughton era of *Doctor Who* saw monsters introduced to stories at an unprecedented rate. Using previously unpublished documentary evidence, Marcus Hearn examines the BBC's damage limitation exercises in the wake of the nightmares that inevitably followed . . .

"It is very difficult to talk about violence on the screen without sounding as though one knows it all," said Innes Lloyd, *Doctor Who*'s producer during the early part of the Patrick Troughton era. "I personally hate blood and gore on television, especially if it can be copied. At the same time I believe the *Doctor Who* monsters scared grown-ups more so than children even though they were totally unreal. It's quite odd but if you hacked a Cyberman's head off no-one would really identify with it, least of all children. They were always far more bound up with the elements of thrill and horror not knowing if the goody was going to get the baddy, or vice versa. Having small children at the time I was very aware of what I wanted them to see on television. So, no, I don't think we were ever bothered about the reaction our shows were getting."

According to *The Guardian*, during *The Power of the Daleks* "the camera lingered over heaps of corpses."

Judging by a report in *The Guardian* on 12th December 1966 his confidence was justified: "After Saturday's episode of 'Dr Who' on BBC television – which was liberal in its use of corpses – an educationalist's daughter, aged three, went to bed repeating the word 'Exterminate'"

The cause of this compulsive repetition was the final episode of Patrick Troughton's debut story – *The Power of the Daleks.*

"Yesterday she became a Dalek and spent a contented afternoon pointing a lethal arm at her playmates and chanting: 'I will exterminate, I will exterminate.' Her father, Mr Brian Jackson, director of the Advisory Centre for Education, which publishes 'Where?' commended the programme as 'marvellous', although he agreed that it should be disturbing that an infant retires with the word 'exterminate' in her mind. But, he added, the word was new to the child: it was now added to her vocabulary.

"He had watched Saturday's episode – during which the camera lingered over heaps of corpses – with his daughter, his son, aged five, and two other children of the same age. 'They were enthralled from beginning to end, and ever since have been playing Daleks.' Yesterday the same group had watched Dumas's 'The Three Muskateers' and this had proved far more disturbing.

"Mr Jackson added: 'I don't think 'Dr Who' is a children's programme at all. It is an adults' programme addressed to adults via children. Many stories – *Alice, Gulliver's Travels, Wind in the Willows* – are like that.'

"With its undefined echoes of Hiroshima, concentration camps, and Kafkaesque corridors, it was 'very much out of the stuff of our time.'"

The first Patrick Troughton story to get into deep psychological water was *The Underwater Menace.* In January 1967 Innes Lloyd received a letter from Nancy Stafford, the Vice-Chairman of the National Association for the Welfare of Children in Hospital, outlining the cause for concern the serial presented to the society:

> I am writing on behalf of NAWCH (which consists mainly of parents, doctors and nurses) to draw your attention to one effect of the "operation" episode at the end of last Saturday's "Dr Who" programme, which may not have been fully appreciated by the writer and production team.
>
> May I say straight away that BBC television has been of the greatest help to this Association by its documentaries, and the children's programmes are invaluable, above all when children are ill or convalescent. We realise too that the responsibility for switching off is with the parents. But with "Dr Who" you have deservedly built up a vast and fascinated audience of children down to the age of three, watching just before bedtime; and in fact a large proportion of these millions of children are not supervised by their parents.
>
> With such an audience was it justified to show the heroine dragged screaming onto an operating table where surgeons, in standard hospital masks and gowns, wait to perform an operation against her will to give her plastic gills?
>
> At a modest guess, about 5,000 children will have some sort of operation during the course of this week – more than half of them for the removal of tonsils and adenoids. For many of them "just a little prick" will put them to sleep. "Just a little jab" said your Atlantis surgeon on Saturday, "it's quite painless." And, to close the terrifying episode, a close-up of what you'll look like when you wake up – a goggle-eyed creature with large plastic gills.
>
> We realise that thrillers have to be made exciting and frightening; but is it fair to do this by playing on a situation which children are going to need all their courage to face in real life?
>
> This story was, up to that point, a fantasy, in which feeding your heroes to the sharks or pulling the plug out of the Atlantic could be "taken with a pinch of salt" even by children. Surely it is a mistake to mix this kind of episode with something which really does happen to children, and which all parents and hospital staff try to teach them not to fear?
>
> Can we ask, as a matter of urgency, that you will look again at next week's episode – when presumably the girl will rescued – to see whether any unnecessarily frightening elements connected with operations can be cut?

Lloyd was confident of the programme's standpoint in his reply:

> One hopes that very young children, if they are frightened of such creatures, are only frightened when they are watching them perform on the television screen. The very fact that, in this particular episode, there were so many fantastic situations, such as pulling the plug out of the Atlantic or the feeding of the heroes to the sharks, one believed would dissipate any reality which they felt about the operating scene at the end, and that they would accept it also with a "pinch of salt".
>
> We are, naturally, most concerned if the effect does frighten children who are faced with an operation, and certainly in future scripts we will pay particular attention to the points you have raised. Unhappily, the programme is recorded some weeks before transmission, so there is nothing we are able to do about the second episode. However, the operating room atmosphere will not reappear again throughout this serial thereafter.

Australian censors, or at least those who had children requiring injections, insisted on cutting the scenes of Polly struggling while she was prepared for the operation, and Professor Zaroff's drowning at the serial's climax. Should production of the series resume on those far-flung shores, then this presumably leaves room for a sequel . . .

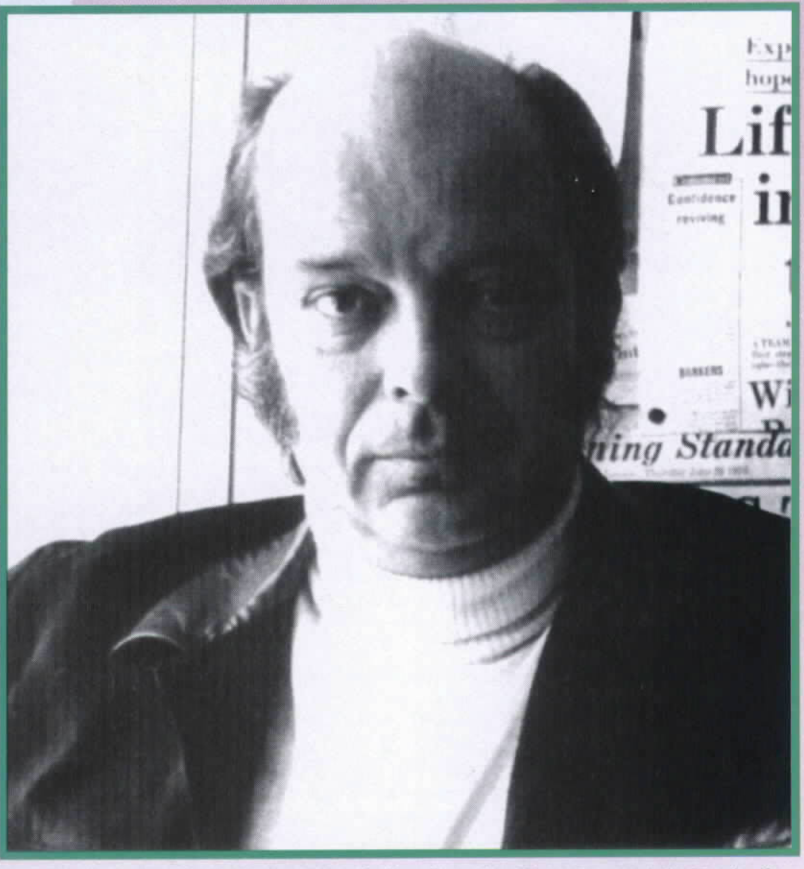
There were potential nightmares of a possibly more serious nature lurking in *The Tomb of the Cybermen.* On Tuesday 26th September 1967 the first edition of *Talkback*, a weekly programme which gave disgruntled viewers a chance to air their grievances, was transmitted. Innes Lloyd was unable to make his planned appearance, but had he witnessed the grilling Kit Pedler received he would have been glad. Pedler, who was the story's co-author, faced a concerned mother who protested that: "I was horrified at the violent scene on *Doctor Who* last Saturday evening where the coloured man, Toberman, bashes into the Cyberman with his metal claw and the camera concentrated far too much on the number of blows on the Cyberman, after which they proceeded to concentrate on the Cyberman's innards oozing out. I can't think of anything more disgusting and revolting and unsuitable for children, and this programme is put on at a time when even small ones might be around."

Kit Pedler countered with: "this is horror, admitted, of a sort; but it is horror perpetrated by unhuman beings. They're not relatable to Dad – at least I hope they're not – and it's entirely harmless in this context. Now, if you produced a man who did this, identifiable with Dad, of course we wouldn't do that."

Dr Pedler continued his defence with a series of what he considered were disturbing quotes from well-known fairy stories. There were further protestations from angry parents, one of whom demanded to know if parents were expected to continually supervise their children's viewing, before the debate was joined by Dr Hilda Himmelweit. Dr Himmelweit was notable in psychological circles as being the co-author on one of the very first studies on the effects television had on children. She drew into question Kit Pedler's claim that the obvious lack of human features on Cybermen diminished children's likelihood to associate. There was landmark evidence to back up this criticism, namely the famous 'Imitation of Film-Mediated Aggressive Models' experiment. Albert Bandura et al's 1963 study of imitative behaviour in nursery school children revealed startling results. 79% of those studied imitated a televised cartoon-like depiction of an adult attacking a 'bobo doll' when similar conditions were recreated. Although Bandura and his colleagues are widely perceived to have over-generalised the effect of their 'imitation hypothesis', it's not unfeasible that it could have applied to *Doctor Who.* It could well have applied to *The Tomb of the Cybermen*, and Dr Himmelweit could well have been applying what was at the time a popular theory.

The *Talkback* discussion came to a close with Dr Himmelweit revealing that "stabbing, grabbing and touching the inside" were especially upsetting for young children. An audience member then proceeded to knock another nail into *Doctor Who*'s coffin by recalling a particularly upsetting murder scene from *The Smugglers*, one of William Hartnell's final stories.

When interviewed in 1991 *The Tomb of the Cybermen*'s director, Morris Barry, chose to side with Kit Pedler. "You see, a Cyberman isn't a person so you can do anything you like with him – you can chop his head off if you want to. It was different when I was producing *Dracula*, because we were dealing with blood. However, a Cyberman doesn't have any blood – he has goo! Although I think that was possibly a bit over the top I didn't see *Doctor Who* as being aimed at very small children but teenagers really. I know we collected a lot of people of other ages though."



Kit Pedler, who was "horrified" to learn that his 1967 story The Tomb of the Cyberman had run into trouble with Australian censors. Photo ©BBC.

The producer of the controversial story was Peter Bryant. In later years he recalled little hostile reaction from the public: "I think in all my time there we only had one really harsh letter from a parent who said her child had been badly scared by the Cybermen. So I wrote back and invited her to bring the child to along to the studios the next time we did a Cyberman story (*The Wheel in Space)*, and when they came I arranged for one of the Cybermen actors to take his mask off. After that he was quite happy."

Director Morris Barry offers some friendly sympathy to a sweltering cyberman during the recording of The Tomb of the Cybermen. Photo ©BBC.

The scissor-happy Australians only cleared *The Tomb of the Cybermen* for transmission after it had been granted an 'A' certificate. This meant that, together with stories such as *Inside the Spaceship*, it could only be screened after 9.30 pm. On hearing this news from the Promotion Manager at BBC Enterprises, Kit Pedler sent him the following letter on 2nd February 1968:

> In reply to your telephone call yesterday, I was horrified to learn that the series 'The Tomb of the Cybermen' had run into trouble with the Australian censors. As you know, the production team and writers on this programme take very particular care to ensure that the material transmitted is in no way injurious to the psychology of children. The frightening aspects of the programme are entirely exteriorized and refer in no way to feasible situations which the audience of children might encounter. Of course the programme sets out to frighten, but to frighten in a way which allows the child to react successfully without itself becoming essentially involved. The BBC would certainly not allow any sadistic or referable human cruelty to appear in the programme and all the "villains" in the stories are carefully designed to be non-human.
>
> It might interest you to know that Dr Himmelweit, who wrote the classic book "Television and the Child", saw this particular series in my company and pronounced it to be quite harmless.

Although *Talkback* may have presented a badly maintained and poorly argued debate, it's possible that the *Doctor Who* production team actually took careful note of the criticisms. The final episode of *The Enemy of the World*, transmitted on 27th January 1968, was followed by a short announcement by Patrick Troughton, made from the set of the forthcoming *The Web of Fear*. The Doctor was seen running down a London Underground tunnel before stopping to talk to the camera. "Oh, it's you," he began. "I thought for one moment it was . . . I'll just sit down for a minute. I'm glad I met you as a matter of fact, there's something I want to tell you. When we start on our next adventure – Jamie, Victoria and I – we meet some old friends. Yes, and we also meet some old enemies. Very old enemies. The Yeti as a matter of fact. Only this time they're just a little bit more frightening than last time. So I want to warn you that if your Mummy and Daddy are scared, you just get them to hold your hand." This was an olive branch to concerned parents and a re-affirmation of the BBC's ideal of a family audience. It wasn't enough, though, for the show's former star.

William Hartnell was at this time in a period of semi-retirement brought on by failing health. In 1968 he gave the first of several indications that he too was unhappy with the programme he helped establish. In July of that year he wrote to fan Ian McLachlan, saying "Basically I left 'Dr Who' because we did not see eye to eye over the stories and too much evil entered into the spirit of the thing. 'Dr Who' was noted and spelt out to me as a children's programme, and I wanted it to stay as such, but I'm afraid the BBC had other ideas." Ian's enthusiasm for the show wasn't dented however, and he went on to become a leading light in the *Doctor Who* Appreciation Society some years later.

On 22nd March 1968 *The New Statesman*'s Francis Hope added fuel to the growing fire when he claimed that "I know many households where the programme's name is forbidden in case the older children acquired a taste for it and the younger ones refuse to be excluded. There is nothing like being dragged out of bed by juvenile nightmares for blunting the finer edges of one's aesthetic judgement."

When Patrick Troughton's tenure as the Doctor came to an end, *The Morning Star*'s Ann Lawrence marked the end of an era with the objection that "The present series of *Dr Who* is marked by an uncalled-for degree of violence. Bearing in mind that *Dr Who* is compulsive viewing for a very large number of children, and often very young ones at that, this wholesale killing of people in *The War Lords* is unsuitable, to say the least."

Australian censors had their own ideas as to what was unsuitable about the Patrick Troughton stories. Aside from those already mentioned, *The Highlanders, The Macra Terror, The Faceless Ones, The Wheel in Space* and *The Dominators* were edited. Strongest objections were made about *Fury From the Deep* and *The Invasion*. These stories were each censored in three episodes, *The Invasion* only then receiving an 'A' certificate.

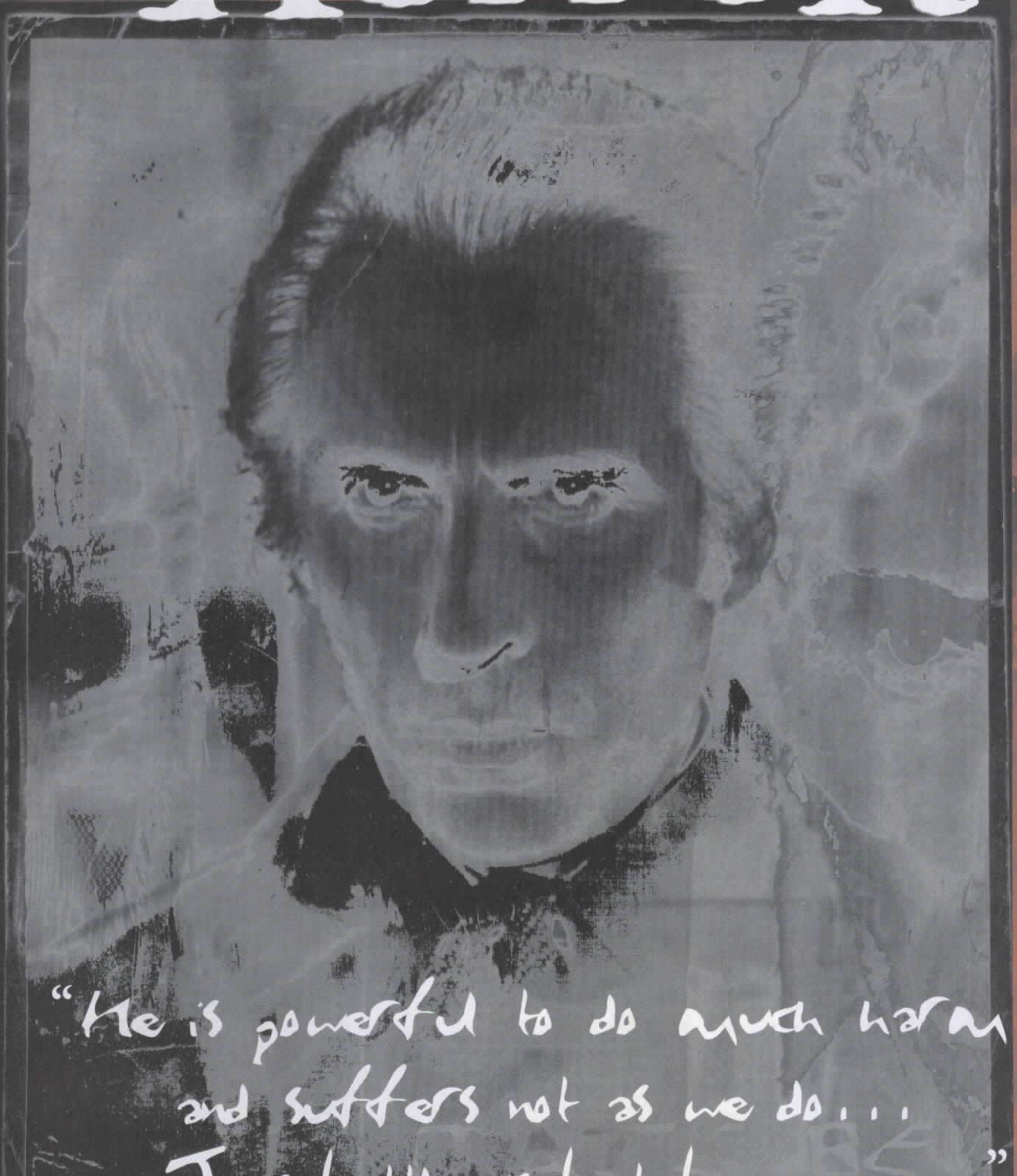
Throughout the Sixties, fears over violence in *Doctor Who* were rarely elevated beyond mild concern over its suitability for sensitive toddlers. The Seventies brought more serious concern, and more in-depth examination.

In a few years, the psychologists would take over where the television reviewers had left off. ◆

NEXT ISSUE:

We examine the difficulties in the wake of *Terror of the Autons, The Dæmons* and *Planet of the Spiders*, as well as revealing the results of the BBC's own study of violence in *Colony in Space.*

HAMMER HORROR


"He is powerful to do much harm
and suffers not as we do...
This battle is but begun..."

UNLEASHED 24th NOVEMBER

THE HIGH COUNCIL

Presided over by Graeme Fowler

If you'd like to pose any query about *Doctor Who* that doesn't have a definite answer, this is the place to do it. However, unlike *Matrix Data Bank*, this column doesn't have a resident expert – the only people answering the questions will be you, the readers. Therefore, we're after your answers as well as questions. If you don't agree with an answer, tell us why and offer your own explanation. The best questions and answers will be published.

How come virtually every race the Doctor meets speak English? If we accept the Doctor's explanation of the "Time Lord gift" of instant translation, then how does this gift work, and why does it frequently fail?

The Doctor has suggested that he is telepathically linked to the TARDIS, and that the Ship is semi-sentient. The TARDIS has telepathic capabilities and shares information from its database with its occupants, including knowledge of relevant languages. – Nick Shannon, Wakefield.

But the Doctor and his companions are sometimes separated in space and time from the TARDIS, such as in *Genesis of the Daleks*. Taking this story as an example, unless the time ring is semi-sentient (which is unlikely – it isn't even semi-practical) how can the TARDIS help here?

Before they walled (or transduction barriered) themselves on Gallifrey, the Time Lords made a study of all life-forms and civilisations in the Universe, recording details of their customs, culture and language. This information is stored in the APC Net, where it can be telepathically transmitted to other Time Lords. This is the "Time Lord gift." The Net is prescient, and able to anticipate the knowledge the Doctor will need. The Doctor is able to share this information with his companions, one of whom is always the viewer, via his own telepathic powers. However, there are gaps in the record, most notably there is no linguistic information about the Foamasi. Maybe the Minyan crisis blew up before the Time Lord cataloguing races Dal to Lek could finish his work. – Roland Rothwell, Bromsgrove.

What is the Doctor doing at the end of *Dragonfire* Part One?

From Part Two of this story, it is clear that the Doctor was attempting to reach a lower level path, where he would rejoin Glitz in the search for the Dragon. However, in the overhead view at the end of Part One, no such platform is visible, so perhaps its no surprise that the Doctor is panicky. So obviously the structure and geography of Iceworld is flexible, and the walkway vanished after the Doctor started to lower himself over the edge. It was probably a trap designed by Kane's 'gaolers' to make finding the Dragon, and hence securing the criminal's release, more difficult. Glitz must have found some way to restore the platform and help the Doctor down. – Sarah Sturrock, Battersea.

Is the Sixth Doctor still experiencing a fantasy life in the Matrix?

It does seem likely. When the Doctor was in the Matrix, he experienced a series of bizarre, unexplained, and illogical happenings. This is also a good description of his 'adventures' since the Trial, full of unlikely and unexplained superpowers, far-fetched and illogical plots and a new personal history for the Doctor, which is obviously a narcissistic and egocentric delusion. He even tries to convince himself he is still Lord President of Gallifey. Quite obviously, everything that has happened since hasn't been quite the real thing. The production line product of an overworked Fantasy Factory, perhaps? – Peter McIntyre, Norwich.

Why stop at the Trial? Has the Doctor finished his fight with Chancellor Goth? Has he escaped the Forest of Words? Is he still playing the Celestial Toymaker's final game? Or are we still receiving a bizarre warning from the TARDIS, trying to tell us that the Fast Return switch is jammed down? – Gary Aspinall, Evesham.

In *The Curse of Fenric* the baby (Ace's mother) has a Superted cuddly toy. How can this be, as Superted wasn't created until the Eighties?

The hapless bear was swept into the past in one of Fenric's Time Storms, either by accident, or like the chess game in Lady Peinforte's study, as a warning to the Doctor that "evil since the dawn of time" was reawakening. – Graham Maudsley, Doncaster.

In the alternative Universe in which the Doctor is real (where the Earth has a sister planet, where the BBC has a third channel and where the skies of southern England are log-jammed with alien invaders) perhaps it is Ace's grandmother who invents the character of Superted, inspired by the bear she has knitted for her baby daughter. Maybe it was an argument over the inheritance of the rights, the spending of repeat fees or the casting of the voice of Spotty that drove a wedge between Audrey and the young Dorothy? –Steven Mann, Skipton.

The Doctor is still in the Matrix – such wierdness is possible! – Graham Penney, Eastcote.

If you look closely, the bear isn't Superted, it just looks like him, hence there's no continuity problem. But, in the same story, how can Reverend Wainwright read from a post-war version of the Bible? – Leon Stefani, Croydon.

Here are some more questions requiring creative answers . . .

How do the Doctor's clothes change during his first regeneration, or his boots change to shoes during his fourth? – John Stapleton, Birtley.

If the TARDIS' interior is in a separate dimension to it's exterior, why does it shake when the TARDIS is under attack? If the insides are linked to the outside, why does the console room not spin in *The Robots of Death* (for example), when it does in *The Horns of Nimon?* – Paul Brett, Newport.

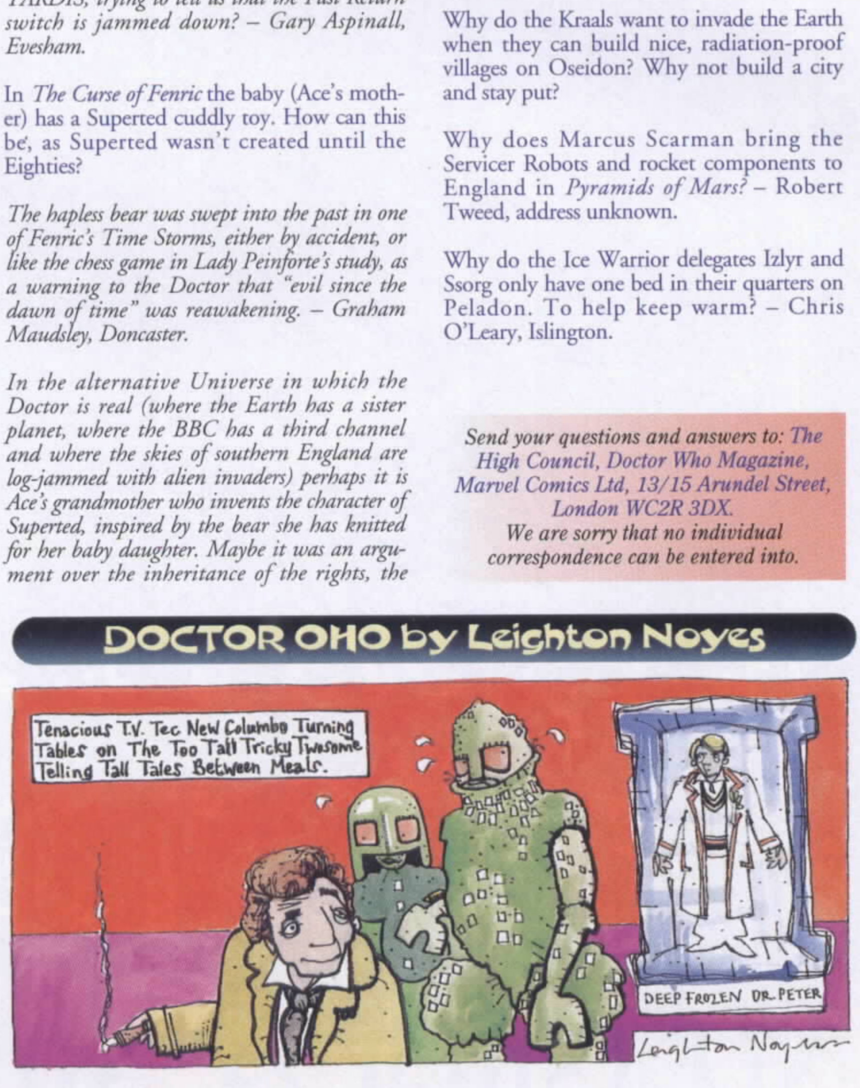
Why do the Kraals want to invade the Earth when they can build nice, radiation-proof villages on Oseidon? Why not build a city and stay put?

Why does Marcus Scarman bring the Servicer Robots and rocket components to England in *Pyramids of Mars?* – Robert Tweed, address unknown.

Why do the Ice Warrior delegates Izlyr and Ssorg only have one bed in their quarters on Peladon. To help keep warm? – Chris O'Leary, Islington.

Send your questions and answers to: The High Council, Doctor Who Magazine, Marvel Comics Ltd, 13/15 Arundel Street, London WC2R 3DX.
We are sorry that no individual correspondence can be entered into.

DOCTOR OHO by Leighton Noyes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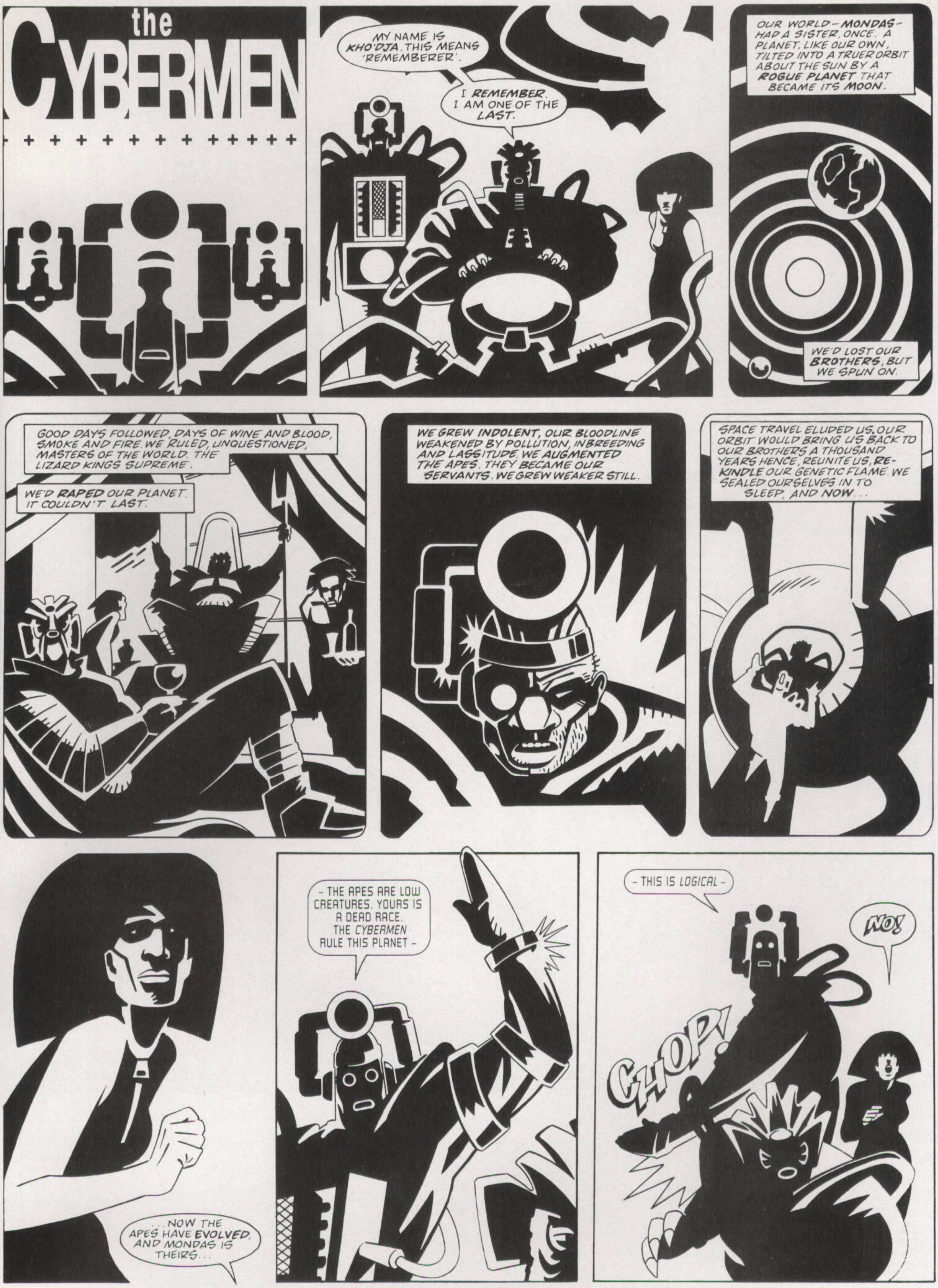
the CYBERMEN
MY NAME IS KHO'DJA. THIS MEANS 'REMEMBERER'.
I REMEMBER. I AM ONE OF THE LAST.
OUR WORLD — MONDAS — HAD A SISTER, ONCE. A PLANET, LIKE OUR OWN, TILTED INTO A TRUER ORBIT ABOUT THE SUN BY A ROGUE PLANET THAT BECAME ITS MOON.
WE'D LOST OUR BROTHERS, BUT WE SPUN ON.
GOOD DAYS FOLLOWED, DAYS OF WINE AND BLOOD, SMOKE AND FIRE. WE RULED, UNQUESTIONED, MASTERS OF THE WORLD. THE LIZARD KINGS SUPREME.
WE'D RAPED OUR PLANET. IT COULDN'T LAST.
WE GREW INDOLENT, OUR BLOODLINE WEAKENED BY POLLUTION, INBREEDING AND LASSITUDE. WE AUGMENTED THE APES. THEY BECAME OUR SERVANTS. WE GREW WEAKER STILL.
SPACE TRAVEL ELUDED US. OUR ORBIT WOULD BRING US BACK TO OUR BROTHERS A THOUSAND YEARS HENCE, REUNITE US, REKINDLE OUR GENETIC FLAME. WE SEALED OURSELVES IN TO SLEEP, AND NOW...
...NOW THE APES HAVE EVOLVED, AND MONDAS IS THEIRS...
– THE APES ARE LOW CREATURES. YOURS IS A DEAD RACE. THE CYBERMEN RULE THIS PLANET –
– THIS IS LOGICAL –
NO!
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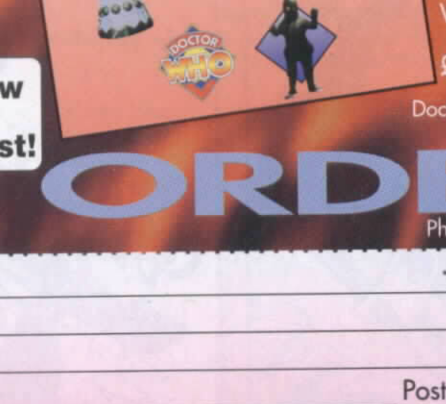

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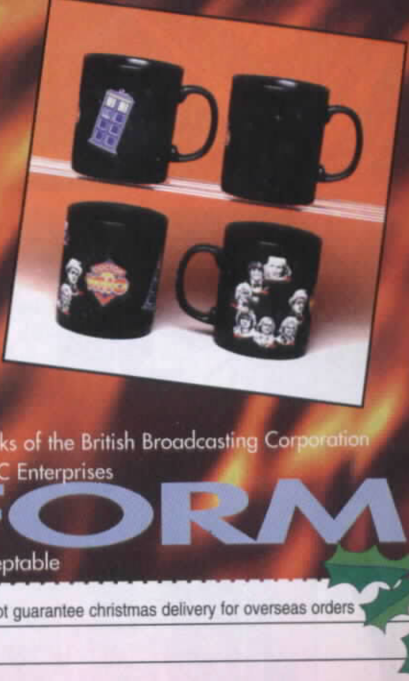

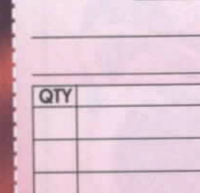

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3] General Index

This details all the general articles on a wide variety of topics. Here you will find references to **UNIT**, **Dalek Continuity**, **The Pescatons** and **Bessie**. Articles are, in general, described by their subject content and not their title; for example: **New Zealand, Doctor Who in** and not **The Kiwi Connection**.

What is not included are details of regular features such as *Gallifrey Guardian, Fantastic Facts, Into the Vortex* etc. The content of these items is too broad and disparate to be helpfully indexed in the space available.

4] *Doctor Who — The New/Misisng Adventures*

Reviews of, and Preludes to, these books together alongside interviews with their authors.

5] Comic strips

Collected alphabetically by title. Only the issue number is given.

6] Text fiction

Collected alphabetically by title. Only the issue number is given.

Key

Each feature is given a reference in two parts (eg 206/43 or WS82/35). The first parts indicates the issue number, the second the page number. Specials have, by necessity, more complex references, normally prefixed by WS for a winter special or SS for a summer special, followed by the year of publication (eg the Chris Boucher interview on page 14 of the 1986 Winter Special is referenced as WS86/14). Abbreviations for 'one-off' specials are given below.

AS87 Autumn Special 1987
TW88 Twenty-Fifth Anniversary Special 1988
TE89 DWM Tenth Anniversary Special 1989
HS92 Holiday Special 1992
TH93 Thirtieth Anniversary Special 1993

Year Books are described by their cover year, not their year of publication, hence their reference codes YB92 to YB95.

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The essential article-by-article guide to the first fifteen years

Researched and compiled by
Graeme Fowler

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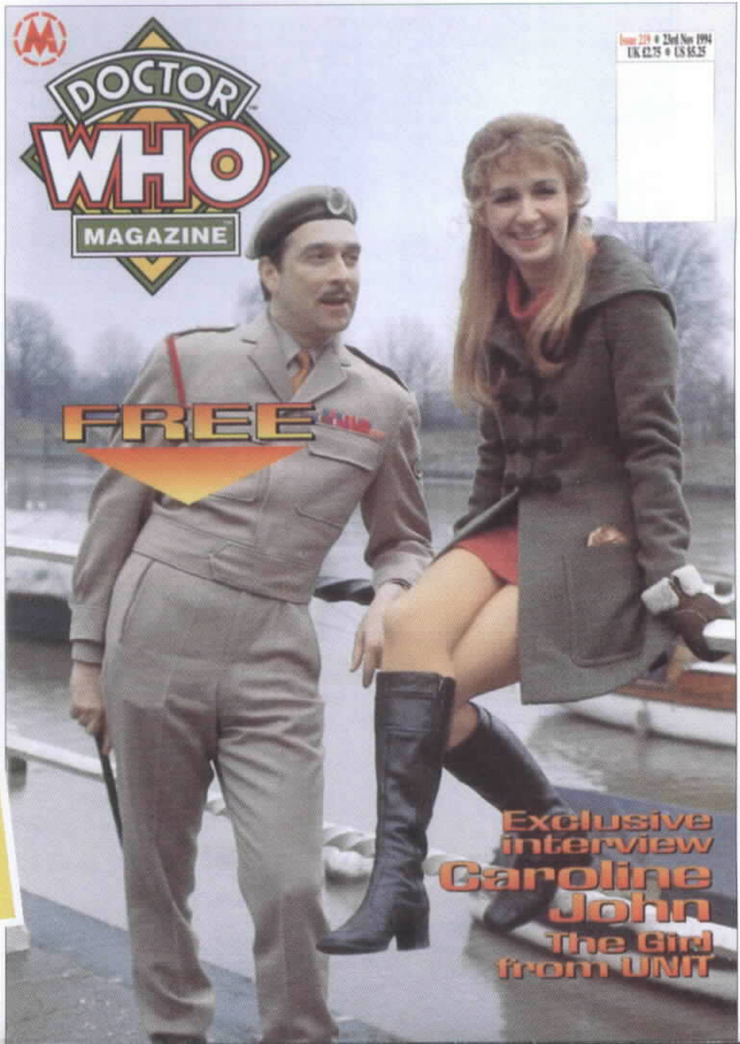
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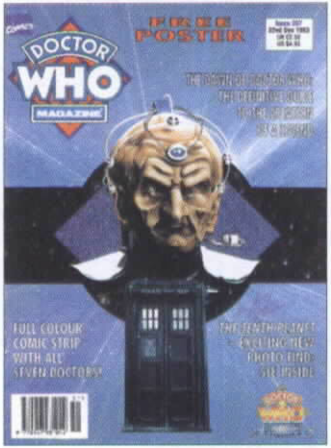
THE EVIL OF THE DALEKS
DAVID WHITAKER



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